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FREE

SUMMER YNNIC

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"'tis a privilege to live in Vermont."

JUNE 23, 1977



*"My insurance company?
Vermont Life, of course. Why?"*

A History of the VERMONT YANKEE POWER PLANT

by RANDY JANSEN

A LOW INCOME HOUSING PROJECT-- FRANKLIN SQUARE

by DAVE SCHWARTZ

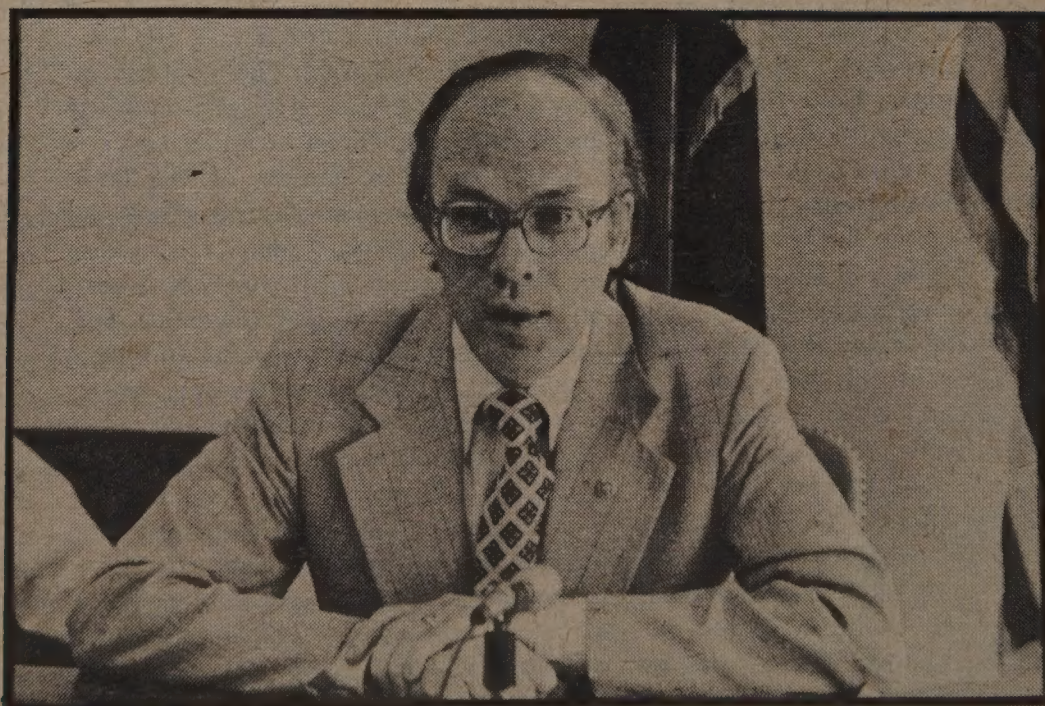
The Champlain SHAKESPEARE FESTIVAL

is PREVIEWED

by SCOTT W. CURTIS

A LOOK AT VERMONT'S JUNIOR SENATOR, PATRICK LEAHY

by SCOTT SARTORIUS



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Franklin Square: A Dilapidated Disaster

by David Carl Schwartz

Franklin Square is a low-income public housing project tucked away in Burlington's Northeastern corner. One Burlington housing official has said the project is the result of an "architect's ego trip." The square, which houses sixty families, breeds vandalism and crime, and perpetuates poverty. City planners, housing officials, government officials, Burlington citizens, and the tenants living there all agree that the project is a mess.

Franklin Square is a sixty unit housing project completed in 1971. At the time of its conception there was a serious housing shortage in Burlington. Burlington Housing Authority (BHA) officials, reacting to low-income housing needs, applied for and were granted federal HUD money to build a housing project. With the money secured, the housing authority hired several private developers. They each drew up plans for a low-income housing project which utilized available funds and resources to the fullest extent. After several plans were drawn up, BHA's board of commissions carefully scrutinized the proposals and chose the one which they thought would best meet the city's needs. The plan, when chosen, was submitted to the HUD regional office in Manchester, New Hampshire for final approval. Upon receiving Manchester's approval, a private contractor was hired and the project was built.

There are several interesting points to be made about the site selected for Franklin Square. First, as was a national trend, there were few suitable sites in the city of Burlington available for building a large housing project. Second, at this time, there was a trend to build housing projects in middle-income areas in an attempt to achieve socioeconomic integration. Franklin Square is located off North Avenue in the Northeastern corner of Burlington in a very middle class district.

BHA is the only local agency whose commissioners are not subject to approval by the Burlington Board of Aldermen. The five BHA commissioners are appointed directly by the mayor of Burlington. At the time of Franklin Square's site selection, all five of the commissioners were Democrats appointed by a Democratic mayor. Franklin Square lies in the heaviest Republican voting district in the city of Burlington. Planning a project of this sort, which almost always are looked upon as undesirable by neighboring citizens, would not lose Democratic votes needed by the people in power to stay in power.

Physically, Franklin Square illustrates incredibly short-sighted and poor planning. As mentioned earlier, it is located off North Avenue. To a passer-by it is invisible, deliberately set back from the road and hidden from the eyes of those in the community who view the structure as degrading to their neighborhood. There is one road which leads into the project. On both sides of the entrance road is a chain fence. This fence surrounds the entire project. The fence was a crucial factor in building the project. Members of the North Avenue community demanded its presence. The seven building, sixty unit, garden apartment project is divided into four distinct sides: a square. The North, East, South, and West sides are divided into separate units, all of which have entrances facing the road that surrounds the project. Each unit entrance is enclosed by a wooden fence. Beyond the fence, a sliding glass door passageway serves as the primary apartment entrance and leads to the kitchen. In the center of the

square-building configuration lies a dirt field. This was originally planned as an attractively landscaped walkway and children's play area. It has never served this purpose and has always been a barren dirt field. The apartment living-rooms face toward the dirt area and also have an entrance/exit door. Each apartment has a bathroom off the kitchen and a stairway

case of Franklin Square was a need for immediate low-income public housing. Though its building may not have been "callously or maliciously motivated," it was not planned with any sensitivity toward tenant life.

Arthur Solomon, author of *Housing the Urban Poor*, writes: "Good housing as technically defined meets local building,



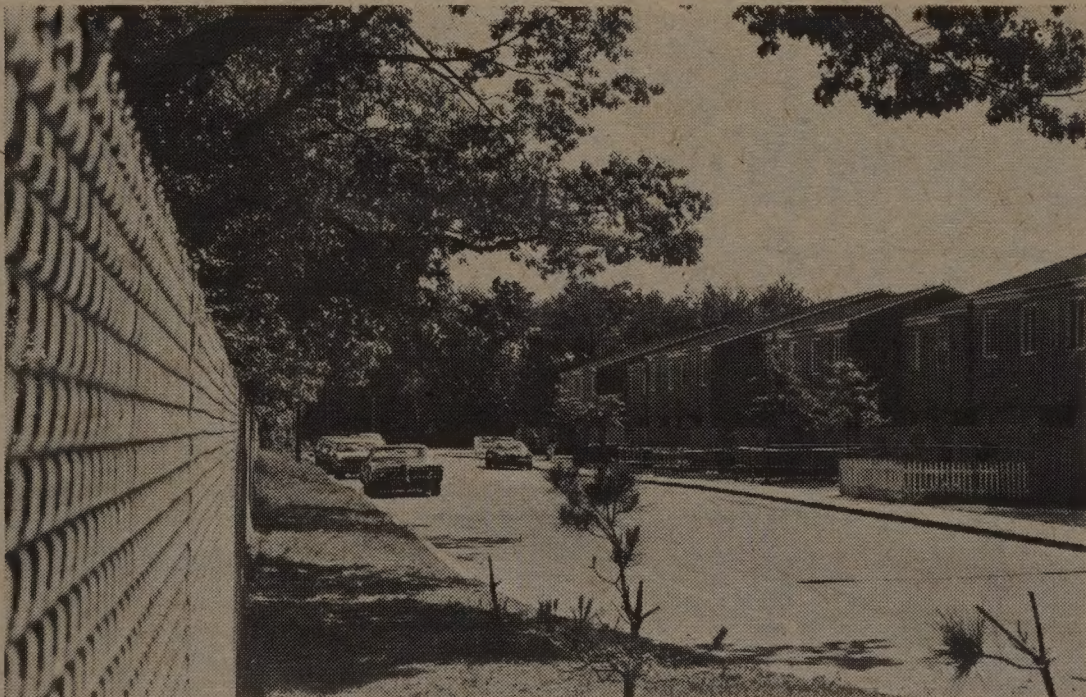
The South side of the Square showing some signs of deterioration.

between the kitchen and living-room which leads to upstairs bedrooms. Apartments contain one to five bedrooms. Multi-bedroom apartments are arranged so bedrooms are on different levels arranged in a modular fashion.

In the Northwest corner of the project is a recreation hall built to serve the entire community. It, however, lies within the fence and in practice serves only the Franklin Square Project. Beyond the fence on the North side is a cemetery, to the East a field beyond which is a parallel road, to the South a small field

housing, and health codes; contains hot running water and private toilet and bath; is not dilapidated, deteriorated, or overcrowded. However, experience demonstrates that, by itself, a sound physical structure does not constitute a suitable living environment. Clean surroundings, playing space for children, personal safety and security, and access to work and shopping areas represent only a few of the many prerequisites for an acceptable home neighborhood."

Franklin Square has virtually no area for children to play in. The many



The North side of the Square is in slightly better shape than the South side.

separates middle-income houses, the West faces the entrance road. The buildings are gray barn-board color, a suggestion of the gray existence of the project dwellers.

Oscar Newman, author of the book *Defensible Space*, in writing about the psychological affect of physical structure on tenants, explains: "It would be unjust, however, to suggest that the politicians, bureaucrats, planners, and architects responsible for these projects were callous or maliciously motivated. The end result of their efforts now appear inadequate and irrational, but they were well-intentioned. Unfortunately, the process of development, from a project's inception to its completion, involves a series of low-level, compartmentalized decisions which may each represent the best solution to a particularized problem but together produce a very banal and bleak reality."

The "particularized problem" in the

children who inhabit the project use the bordering cemetery as their "playground." The crime rate, particularly juvenile crime, in the project is very much higher than in the surrounding community. Franklin Square is far from the main business district in Burlington and from other shopping zones. There is a bus-line that passes the project, but, this costs money for people who do not have much money. It is also not practical for transporting large amounts of goods such as groceries. Hence, some of the prerequisites for an acceptable home neighborhood that Solomon speaks of are lacking.

There is a lack of "community" in Franklin Square, both within the family and the project itself. Physical structure has something to do with lack of cohesion within the family. There is no comfortable family gathering room. The kitchen looks out to a wooden fence and

a chain fence beyond that, and is the center of a constant flow of traffic as it serves as the main passageway to the outdoors. Living-room space is small and in many cases could not hold the entire family. The view of a dirt field through a large living-room window is hardly an aesthetic treat. Bedrooms with their modular design also do not provide suitable meeting places. Generally, the family is scattered.

Within the project there is no community spirit. The problem is so devastating that it breaks down into two separate "feudal" camps. Members of one group will not speak or interact with those of the other group. This is in part due to a problem created during the summer of 1976. A self-appointed leader of a floundering tenants' association tried to implement several programs on behalf of Franklin Square. His failure to follow through on his commitment, coupled with the use of the association for his own personal gain, broke the project into two opposing groups. The trouble created by the tenants' association was so great that it no longer exists. The cleavages it created, however, are still largely intact.

There are very noticeable differences in the lifestyles of tenants who reside in the South side versus the North side of the project. It has been established that the Burlington Housing Authority created a low-income ghetto in the midst of a middle-income community. Franklin Square is not visible to the community and is separated by a fence from the community.

South side residents tend to display more chronic poverty symptoms than do those on the North side. Dilapidated conditions, higher number of criminal offenses, more vandalism, and lower aspirations distinguish the South side residents from the North. What causes this difference?

In examining employment figures, ten families out of sixty are supported through employment. Three are on the North and three are on the South. Of twenty-two families residing on the South side, eight are headed by single parents. Eighteen families inhabit the North side and five of these are run by a single parent. One-third of all families who lived in the project in 1971 when it opened still live there. There is no difference in the rate of displacement and replacement of tenants between the two sides. Tenants on both sides possess similar backgrounds prior to living in the complex. When asked the question: what is the difference between lifestyles on each side of the project?, a Burlington Housing Authority official replied "the quality of the individuals." It is apparent from the data provided that there is no social evidence indicating the "quality of individuals" is different for different sides.

We return to our original question: what is the difference between the two sides? The South side residents see middle-income houses on the other side of the fence. They are constantly reminded of their poverty. In being labelled poor, they take on all the characteristics expected of the poor. Vandalism, crime, filth, and low aspirations are in plentiful supply on the South side. The Northsiders look across the fence at a cemetery. There are no middle class houses to remind them of their poverty, hence, there is no need for them to act poor. In the North cleaner conditions, less crime, and a better life outlook prevail.

The recreation hall deserves a word at this point. The recreation hall was built

(continued on page 23)

Bert's Baseball Corner:

Sox On Top Of The Roost

by Bert Rich

Ted Williams, a Hall of Fame outfielder for the Boston Red Sox in the 40's and 50's, and the finest hitter of his era, wrote a book after he retired entitled *The Science of Hitting*. Perhaps the 1977 Red Sox hitters should receive doctorates in hitting. Their expertise with baseball bats was obvious to anyone witnessing this weekend's 3 game series with the New York Yankees. Boston pounded out 46 hits, including 16 home runs, to send Yankee pitchers to early showers and Red Sox fans into a state of delirium, as the Sox won three games from the New Yorkers by the scores of 9-4, 10-4, and 11-1.

The Red Sox — Yankee rivalry is an old one, and is always exciting, no matter where the two teams are in the standings. In 1975 the Red Sox won the season's series against the Yankees and went on to win the American League pennant. Boston was the talk of baseball that year as they extended the heavily favored Cincinnati Reds to seven games before finally losing to that team in what was the most exciting World Series of recent years. In 1976, the Yankees won the season's series against the Sox, and went on to win the pennant. In one of the 1976 meetings between the two clubs, there was a brawl between players on both teams in which the shoulder muscles of Boston's fine lefthanded starting pitcher Bill Lee were ripped, courtesy of two mannerless Yankees, Graig Nettles and Mickey Rivers. Lee was lost for the season which hurt Boston's chances to repeat as American League champions.

There was a special interest in this year's series because of New York's acquisitions during the off season, namely Reggie Jackson and Don Gullett. New York bought both these players when they became free agents by playing out their options with Baltimore and Cincinnati, respectively. With these two proven veterans becoming Yankees, many baseball experts practically conceded the American League pennant to the Yankees in spring training, as if there was no reason for the season to be played. Boston's pitching staff was said by many of these same baseball experts to be "too old" for the Red Sox to be serious contenders in 1977.

However, the Boston pitching staff proved to be capable enough to get Boston to within a half-game of New York going into this weekend's series. It was the Yankee pitching staff that looked terrible in this three game series. The 11 run outburst by the Red Sox in Sunday's game was the most given up by Yankee pitching all year, and the 16 Red Sox homers in the three games was an all-time Major League record.

What was perhaps most noteworthy about the Yankee's crushing defeat was not just that they were beaten so convincingly, but the problems between Reggie Jackson and manager Billy Martin. In Saturday's game Boston's Jim Rice hit a ball to right field which fell in for a base hit. Jackson trotted in after the ball and threw it in to second base, but Rice beat the throw easily for a double. Martin promptly yanked Jackson from right field asserting that Jackson "had not hustled" on Rice's hit. In the Yankee dugout, Martin ordered Jackson into the clubhouse, and when he did not immediately leave the dugout, Martin had to be restrained from hitting Jackson.

After the game, Martin said he would have done the same thing to any one of his 25 players, not just Jackson, his \$2.9 million outfielder. Jackson evaded reporters after the game, and could not be reached for comment. Earlier this season, Jackson hit a home run and refused the congratulations of his teammates, electing to shun his fellow Yankees and sit by himself at the end of the dugout. Jackson's poor attitude and this weekend's run-in with Billy Martin indicate a lack of cohesiveness on the Yankees. They seem to be a group of individuals forced together, rather than a team of professionals choosing to strive toward unity.

Reggie Jackson causes some of the internal problem with disunity among the New Yorkers. He is a player of great abilities, but he has a complex and sensitive personality, and most managers have neither the time, the energy or the capacity to understand him. The Yankees will not be able to rally together and defeat the Red Sox this year unless Jackson becomes a happy man and begins to feel like a part of the team, and gains Billy Martin's respect.

I also think that the Yankees' pennant hopes are doomed to failure, unless Billy Martin learns to lead his team by earning his players' respect, instead of treating them like children and publicly humiliating them when they fall short of his expectations, like he did to Jackson Saturday. Martin's attempts to punch Jackson in the dugout showed the manager's lamentable lack of self-control. How can a

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Burlington and its surrounding areas are growing faster than anyone really has a grasp of. An exploration of this growth and an attempt at determining what its effect on northern Vermont is on page 17

Vermont's junior senator, Patrick Leahy, has shown himself to be unique. Not only in his ideas about what his ideal of a congressman should be, but also in many of his views on certain subjects. The Cynic interview is on page 4

The Champlain Shakespeare Festival has everyone eager to see the first show, "Two Gentlemen of Verona." Scott Curtis takes a look at the prospects this play may have page 7

Cynic writer Colby Hayes is on vacation in Europe for the summer. In the first of a six part humorous series on life in Europe, she takes a look at England page 21

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SUMMER CYNIC

THIS EDITION OF THE SUMMER CYNIC WAS BROUGHT TO YOU BY:

Jill Atamian, Susan Ball, Al Bernardina, Dave Cote, Scott W. Curtis, Brian Evans, Bob Gale, Jacob Heim, Kim Honza, Randy Jansen, Tricia John, Chris Kane, Sam Pierson, Scott C. Sartorius, David Schwartz, Tom Simone, Joy Verroneau, Alex Walker, Paul Zuckerman, Peter Drakos, Geoff Rogers, Ron McNeil, Lisa D'Alessandro and a cast of thousands.

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team be expected to rally behind a manager if they understand that he is capable of totally losing his composure and fighting with them? Martin should channel his considerable energies into encouraging the team, instead of adding to existing disunity by acting rashly in the heat of the moment.

The Red Sox, on the other hand, are getting along with each other splendidly and playing excellent team baseball. By their devastating sweep of this weekend's series, plus the internal problems of the Yankees, they have established themselves as the team to beat in the American League's East Division.

It remains to be seen if the Yankees can lick their wounds and recuperate from this series in time to avenge their defeats against Boston when they play the Red Sox in New York this weekend on Saturday, June 25 and Sunday, June 26.



Interview with Sen. Pat Leahy

by Scott Sartorius

Vermont's junior Senator, Pat Leahy, wasn't pleased at the prospect of receiving a \$12,900 pay raise even though his net worth has declined by more than half since he became a Senator two years ago.

Leahy, who maintains two homes (one in Middlesex, Vt. and the other in Washington, D.C.), was recently featured on page one of the Wall St. Journal in an article which tried to humble him when compared to many of the other members of the "billion dollar Congress." Another article had him on the cover of the Boston Globe's Sunday magazine and delved into Leahy's personal life as a Vermont Senator. What is it that seemingly sets Leahy apart from so many of his peers in the Senate?

Is it the fact that he pays \$205 a month for his new Dodge Aspen, and that he owns no stocks or bonds? Or maybe it lies in the fact that his life-long dream was to be in the Senate (echoes of Horatio Alger)? Nevertheless, Leahy's stay thus far in D.C. has proven to be a fruitful one as he is now a member of the prestigious Senate Appropriations Committee as well as the Senate Agriculture Committee. Leahy has taken a stand on the most controversial of issues, yet has not lost sight of the fact that he represents Vermont, and it is Vermonters whom he will ultimately have to answer to.

Leahy has called Vermont the "most rural state in the nation," and has been watching out for the needs of rural America by trying to eliminate what has been termed an "urban bias" as far as the economic development of the U.S. is concerned. The Senator has cited statistics which show that 44% of the nation's poor live in small towns and rural areas but receive just 27% of the federal dollars spent on welfare and poverty programs; and also that two-thirds of all sub-standard housing is in rural areas, yet only one-fifth of all federal housing dollars end up in these rural areas. Accordingly, Leahy has introduced and amended legislation to help to put an end to this bias while adding that most people in Congress will admit that the bias has occurred.

In an interview earlier this month, Senator Leahy expounded on some of the projects which he has been involved in. The Senator talked about this "urban bias," alternative sources of power, reducing consumption of gasoline without a gas tax, and a national health insurance policy, to name just a few of the items.

When I walked into the Senator's Montpelier office, though, we first talked about the reason he was so behind schedule that particular day — the pipeline from his spring to his house wasn't running properly.

The main purpose of my questioning was for the Senator to enlighten Summer Cynic readers on issues which most affect them — but I also found out the Senator's views on some of the more relevant national issues. For instance, the Senator feels that a precipitous pullout from South Korea would be

detrimental to that country but nevertheless does favor a slow pullout.

On Cuba, Leahy figures that re-opening trade would be "realistic," but adds that it is "impossible to ignore that Cuba is sitting ninety miles off Florida." And on human rights, he feels that the President's comments on the matter have not impaired diplomatic relations with the Soviet Union while saying the Russians are far more cognizant of public opinion than they have been since World War II.

Possibly Leahy's strongest stand surrounds his feelings on nuclear energy, for peaceful purposes and otherwise. As he indicates in the interview that follows, the construction of nuclear power plants should be halted and also, the U.S. military should concentrate its efforts on conventional warfare rather than on nuclear warfare.

TEXT OF LEAHY INTERVIEW

Cynic: You've said that there is a certain bias among lawmakers as far as the appropriation of federal dollars is concerned; that the federal government allocates two times as much money to the poor in the cities as compared to the rural poor; that only one-fifth of all federal housing dollars end up in the rural areas.

Since you obviously feel strongly about such rural areas and Vermont in particular, could you briefly discuss what measures Congress and you yourself are taking to put an end to this apparent misallocation of resources?

Senator Patrick Leahy: I serve on the Appropriations committee and, as appropriations bills have been going through our committee, I have written language into the bills or into the committee reports which require the agencies to at least begin to reverse this bias. I think that most people down there will admit the bias has occurred. I have introduced a number of pieces of legislation, some of which have passed in one portion or another, that will also help this. For example, the energy bill, as it came through the Senate, has the Leahy Amendment, which sets up a division for rural energy needs, and I will require that all energy plans, the national energy plans that go through, will have to state very specifically what their effects are on rural areas. How they have taken rural areas into consideration to the extent the rural areas are handled evenly with urban areas. This will be an enormous step forward for rural areas.

The Clark-Leahy legislation on rural health care is providing a model throughout rural America to get the delivery of health care systems in areas where you cannot have trained physicians in hospitals and not be able to have nurse practitioners, physician extenders, or paramedics, however you define them, handling diagnostic matters and certain primary health care.

I'm chairman of the Agricultural research subcommittee and I've been able to get in legislation which would greatly increase the amount of research done in rural areas on

both rural energy matters and rural farming that is a family or individual farm, as compared to a big agri-business. A lot of what we do will affect rural needs, rural business needs in general, of all natures.

Those are the primary things that I've been doing. I probably have as much clout, other than the rural energy and rural health care divisions, in re-wording the language that goes through the committee.

Cynic: Since you feel that a substantially higher gas tax to a rural area such as Vermont would be detrimental, what alternative measures can be taken to lessen the consumption of this scarce resource, gasoline?

Leahy: Well, one of the things that we've really got to do, and Detroit will lobby against this, the business lobbies will lobby against this, and a number of the labor unions will lobby against it, but what we've got to do is keep mandating increased efficiency of automobiles. We've got to ignore both the business and the labor lobbies on this and that's going to be quite difficult for a lot of people. We've got to insist that they make cars that are more economical; they can do it. It's not as though it's not being done, we see it already. It may mean that some types of cars may have to switch to a diesel motor; I realize diesel engines don't wear out as quickly, and maybe Detroit might not like that idea, but they're going to have to do it. We certainly know that there are a number of cars on the road, a number of foreign made cars, that are fairly large and comfortable, but still get good gas mileage. That's one way.

The other way is to develop alternative sources of energy that balance out our need for petroleum products.

Cynic: Do you see solar energy as having a real future and also what are your feelings on nuclear energy?

Leahy: Solar energy very definitely has a future, but not if we make the mistake of thinking that it will be our sole source of energy, because it is not. If you couple that with other methods of energy, and energy conservation especially, then I think it does, especially in the home application, certain types of heating applications, for schools and so on, with the things properly designed for it, then I think it does have a real future. We have not done anywhere near enough spending on research and demonstration projects with it.

On the question of nuclear energy, I'm extremely concerned on the way we continue on with nuclear energy without acknowledging the real problem with the disposal of nuclear wastes. And I think we've made a bad mistake in assuming that nuclear energy will bail us out, because it's not going to. We're sort of making a Faustian bargain with our children. Until that changes, we've really got to slow down and out and out halt the construction of nuclear power plants.

Cynic: Will President Carter's public works program affect Vermonters?

Leahy: Yes it will. We'll get a very substantial amount of money. In fact, we'll get more

per capita than practically any other state in the country. The projects are going to be well worthwhile. I think they will stimulate a badly sagging construction industry in Vermont. The ripple effect on the economy is going to be substantially greater on a per capita basis than in most other states. I think it's going to be

traditional ideas.

Cynic: You've said that we should place a greater emphasis on building up our conventional forces rather than on strengthening our nuclear arsenal. Do you believe that this is a viable concept in light of the idea that our current policy toward the Soviet Union is one of deterrence?



one of the most beneficial things we'll ever see here.

Cynic: Are you in favor of Senator Kennedy's national health insurance plan and how would that relate to Vermont?

Leahy: I'm in favor of a national health care program. I've talked with Senator Kennedy at great length about his, but I'm not sure that this is the best way to go about it. I'll work with him during the time that he is having his hearings and I'll be seeing that our own rural health care plans fit into them. The United States is the wealthiest nation in the world. It's far from the number one in health care, in delivery services or in anything else. To a lot of people, health care comes very much as a privilege, but it isn't, it should be a right. To make a national health care plan work, we have got to change a lot of our

Leahy: Yes, I think it's viable, because one of the areas we have got to deter is the possibility of a war in Europe. And that sort of thing could occur by a miscalculation. And a number of miscalculations could occur if we are not in a position to deter it conventionally. If (the Soviet Union) feels it has great conventional superiority in Europe, the Warsaw Pact countries may very definitely move against one of our NATO allies figuring that we will not go to nuclear weapons to deter them, and they would make substantial gains. Or at least have enough military and political blackmail to have substantial economic and political gains throughout Europe. And I personally think that such a move on their part would be a bad mistake, because I suspect we would fall back to nuclear weapons.

Vermont Yankee: A History

by Randy Jansen

In the early sixties, an atomic plant was proposed for Vermont to provide power for meeting the rapidly increasing energy requirements. Excitement and pride greeted this announcement, as then, atomic power was hailed as a cheap, efficient source of power. Little was known of the hazards associated with atomic power and little worry surrounded the matter. Experts had termed it a "clean" power source, capable of pushing America forward economically. Vermont, being a poor state, eager for atomic power as an inducement for industry, jumped onto the bandwagon with few qualms. Since then, events have brought forward the many dangers involved with atomic power, and the benefits have dissolved, except in the mouths of bureaucrats and industry officials.

Concrete proposals, first presented in 1966, were boosted by statistics from officials, but were greeted by state officials with some wariness. The plant was to be located in Southern Vermont in a small town called Vernon, notable for its claim to being the first permanent settlement in Vermont. Its production capacity was going to be 540,000 kilowatts (kw) at an estimated cost of \$88 million. The Vermont Yankee Nuclear Plant was portrayed as an "insurance policy" against the expected withdrawal of Canadian Niagara power sometime in the future. It was more than necessary to meet the expected power demands of 900,000 kw by 1975.

The assets of atomic power to Vermont were portrayed constantly by government and industry officials. The power was to cost approximately 4 mills (4/10 of a cent) to the customer, less than half the current power price. Construction jobs would be plentiful during the building of the power plant, and afterwards, support services would provide additional employment. As was mentioned earlier, Vermont Yankee would be a great inducement for industry, and revenue could be earned by exporting unneeded power. Local taxes were going to be drastically reduced, particularly property taxes.

Lofty arguments came from the out-of-state concerns and the Atomic Energy Commission (AEC); they were, after all, the experts. Even with all their enthusiasm, the Vermont government met the officials head on with Yankee pragmatism and demanded concrete action. Even before construction began, Vermont sought to pin Yankee down on a cost ceiling for its consumers. They were assured costs would remain low. Vermont, a pioneer before its time, questioned the environmental impact of an atomic plant on the Connecticut River. They urged and even demanded that lower costs should not come at the expense of pollution. It was argued that anti-pollution equipment should be installed to prevent radiation and thermal pollution of the Connecticut River, even if it meant higher prices. At that time, Yankee said radiation

would be an insignificant problem and the temperature of the water could be kept down without cooling towers.

Yet, a year later in late 1967, Vermont Yankee wanted a permit to dump radiation wastes into the Connecticut River. Citizen reaction was swift. Nearby Brattleboro residents, worried about the Connecticut River and radiation from accidents, formed a Connecticut River Valley Chapter of the anti-pollution League. Their aim: to halt construction or at least to delay it until adequate safe-guards were guaranteed. Their complaint was that the "general good was being sacrificed by government agencies." Wariness had rapidly turned into resentment and suspicion.

Yankee's reply was the first of dire and catastrophic predictions for Vermont should plant construction be halted or delayed. By October 1971, it was said, "165,000 kw deficit would exist in Vermont." Only Yankee could cheaply meet that deficit, it was claimed. The counter argument was that Vermont Yankee "would present serious hazards to public health and safety," said a nuclear affairs specialist. Fog and noise pollution (two of the increasing number of environmental threats presented) would occur as the result of the atomic plant. Vermont Yankee officials warned of a 15% increase in power costs due to the demands of environmentalists, legal costs, requests for information, etc.

Herein lies the miscalculation and folly of the proponents and administration of atomic power. They reasoned that atomic power could be rushed on Vermont by the weight of evidence from scientists and government officials. Thus, they failed to seek prior public support for Yankee, as well as their failure to present an accurate portrayal of the hazards of atomic power and cost

officials.

In late 1967 and early 1968 Governor Hoff entered the controversy by blasting the AEC for ignoring the wishes of the people and government of Vermont. He stated that "federal officials have been all too willing to look the other way when the public interest was involved." "When it ignored the issue of thermal pollution raised by the state of Vermont," he continued, "it (the AEC) declared itself to be a promotional agency, in effect, a publicly financed lobby." (At that time, the AEC promoted

constructed at Vernon, saying many Vermonters have been misled by "political rhetoric" and by "some of the news media." The year was 1970, and Cree must have been gladdened to hear such comments from the Governor. Not all, however, saw sanctity in Yankee. An esteemed and experienced nuclear physicist, Dr. David R. Inglis, declared, "Twenty years of familiarity with reactor development, while at the AEC Argonne National Laboratory, convinced me that all current reactors introduce a grave, wholly unnecessary risk into

wastes. Meanwhile, Yankee warned of possible brownouts or even blackouts that winter. To avert this crisis claimed by Yankee, Davis pressed for Yankee to be operating as soon as possible. Estimated costs had by then risen to \$190 million.

Throughout the issues surrounding Yankee, construction continued until by September 1972 it was completed. With a federal court okay, Yankee commenced business on September 21, 1972. A month later it received approval to proceed to 100% capacity power production. Almost immediately, Yankee was plagued by poor and improper construction, human error, and environmental problems. Less than two months after production began, a transformer fire closed the plant. In November and December of 1972 two higher than normal radiation leakages occurred at Yankee, possibly because of defective fuel rods. Radiation leaks 100 times more than normal were termed "harmless" by Oak Ridge experts.

Despite these predicaments, Yankee won full time-federal licensing of the plant two months later, and by May 1973, was running at 50% capacity. Environmentalists went to court to stop production at Yankee until adequate safeguards were established. The appeals board of the AEC said Yankee's operating license should be reexamined because no evidence existed that Vermont Yankee has an adequate "quality assurance" program to protect the safety of the general public. (Quality assurance is the plant's set of procedures to make sure all the equipment at the plant functions reliably enough to protect the public as best they could from the possibility of a catastrophic accident.)

The year 1973 was not a good one for Yankee as it was beset by a multiplicity of breakdowns, malfunctions and accidents. In June of that year, Yankee was put out of commission by a defunct filter for radioactive gases. In August, cooling unit problems (for the reactor) forced Yankee to shut down, as Vermonters learned they were paying three times the amount for electricity as Con Edison consumers. (Yankee may have been many things but inexpensive it wasn't.) August was also the month the AEC ordered Yankee to cut back to 70% capacity because of the dangers of "fuel densification." (Fuel densification involves shrinkage of the uranium oxide pellets in the fuel rods, leaving gaps which could possibly cause cracking of the rods, releasing large amounts of radiation or overheating. This increases the possibility of a catastrophic accident.) Twice in three months Yankee had been censured by the AEC for its failure and for its increasing the chances of a "catastrophic accident."

Mechanical failure forced a close of Yankee September 5, but it reopened in two days. Three days later, on the eleventh, the hydrogen explosions again closed the atomic plant. Reopened three

A 1975 REPORT FROM VPIRG LISTING 93 ABNORMAL OCCURRENCES AT THE VERNON PLANT SEPARATED THE ABNORMALITIES INTO THE FOLLOWING CATEGORIES:

COMPONENT FAILURES.....	51.6%
PERSONNEL ERROR	19.4%
PROCEDURES DEFECTIVE.....	9.7%
CONSTRUCTION ERRORS	4.3%
DESIGN ERROR	3.2%
LIGHTNING	3.2%
UNSPECIFIED.....	8.6%

and regulated atomic power; two inherently contradictory and conflicting powers.)

Simultaneously, Vermont was concerned about the extent of out-of-state interest in Yankee. "At least 50% of power generated should be used exclusively within Vermont," Hoff said, as he feared Vermont would bear all the risks and few of the gains. A monopolistic venture was declared and smaller Vermont utilities were urged to have an opportunity to buy into Yankee.

Albert Cree, executive officer of Vermont Yankee, did not take serious note of these complaints, particularly of thermal pollution. He noted "that the delay caused by the interventionists mainly over the 'so called thermal pollution threats to the Connecticut River' could readily have been avoided as the threats have been shown

power generation." Governor Davis, unlike Jimmy Carter, is not a nuclear physicist, and his expertise on such matters is questionable.

Albert Cree, now president of Vermont Yankee Nuclear Corporation, a few months later gave one of his crystal ball predictions. "Unless the nuclear reactor at Vernon is in operation in 1971 as scheduled, Vermont will have to reduce its use of electric power by 25%." Nonetheless, Vermont Yankee was ordered to install a million dollar device to control radiation gases.

A new controversy arose in 1971 as Vermont and the AEC haggled over who should regulate Yankee. Vermont, in a precedent-setting mood, wanted to implement its own regulations over AEC regulations. State officials had serious doubts and little faith in AEC standards for

CONSTRUCTION COSTS (PROJECTED)

1966	1969	early 1971	ACTUAL (late 1971)
\$88 Million	\$119.9 Million	\$170 Million	\$190 Million

KILOWATT PER HOUR COST

1966	1973	1974
\$.004	\$.026	\$.02

PRODUCTION CAPACITY (BASED ON FULL CAPACITY EQUALS 100%)

1974	1975	1976
56%	88%	72%

estimates. It was to prove a costly mistake on their part. If accurate information was presented to the public, if honest attempts were made to correct defects in environmental issues, resistance would not have been nearly as strong. As it was, Yankee beguiled the public, only willing to reluctantly hand out information demanded of it. This resistance to inform rather than to persuade the public about the benefits of atomic power accomplished neither. Resistance hardened to what seemed to be a colonial attitude of Yankee and government

to be negligible." Deceit, incompetence, or condescension, whatever the reason, Cree was soon to become known for his attempts to block any outside attempt (government or public) to have a say about Yankee. Costs, and not safety measures, remained his concern. Senator Aiken expressed his viewpoints on this: "Modern enterprise," he said, "should be subject to anti-trust laws and licensing from the planning stages onward."

Governor Davis did not hold these views. He, in effect, "blessed" the power plant being

public health protection as compared to their own. AEC replied, "We appreciate the State of Vermont's concern about all aspects of the health and welfare of its citizens, but protection of Vermonters from nuclear hazards is the job of the AEC and nobody else." (Remember that the AEC also promoted nuclear energy.) The battle raged as construction cost estimates climbed to \$170 million from an original \$88 million.

In late 1971, another concern was raised by Vermont about the possibilities of an accident in the transportation of nuclear

(continued on page six)

The Vermont Yankee Hazard

(continued from page five)

days later, it was closed less than 15 days later for repair of a new filtration system, and nuclear rods, and to study vibration problems. It came out a month later that serious problems existed in the cooling system because of cracks. Two months later, power production resumed but at only 20% capacity. The problem of "fuel densification" which can cause a potential for leakage of radioactivity and dangerous overheating of the reactor core was still with Yankee.

A new problem of leaking radiation steam caused the Vermont atomic plant to cease operations. A month later, Vermont Yankee was fined \$15,000 for violating several operational and safety regulations of the AEC. And to end the year, it was discovered the average price per kilowatt was 2.6 cents (original estimate: .4 cents).

The new year brought no relief to the now trouble plagued atomic plant. In February and March, questions were raised about security and waste disposal. April saw Yankee running at 80% capacity because of radioactive gases leaking from the reactor. The cause was blamed on defective G.E. nuclear fuel rods. While all this was happening, Vermont officials complained about being largely ignored in the process of making policy decisions involving the Vermont Yankee Nuclear Power Corporation.

Two leakages occurred in May of 1974, one for 10 seconds and another for three hours. The releases of radioactive iodine were considered very high, as Yankee was coming close to the "cumulative limit" imposed by Vermont. (Radioactive iodine is particularly dangerous as it gets into the food chain, including milk and drinking water. Especially dangerous to children, radioactive iodine can accumulate in the tracts of thyroid glands causing cancer.)

A faulty weld closed Vermont Yankee for about ten days. Exactly one month later lightning put the atomic plant out of commission for three months. Statistics presented in September showed that federal and state guidelines for radioactive iodine were exceeded by Yankee from April to September because of faulty fuel. (One would wonder by now why the fuel wasn't changed. Too simple perhaps, or maybe it would push down profits.) Finally in October, the plant was shut down for two months to replace faulty rods. An average kilowatt, statistics

showed, cost 2 cents.

In the first three months of 1975, Vermont Yankee was closed twice, the first time to check for emergency cooling systems and the second, an automatic shutdown because of low water level necessary to cool the reactor. April saw the entrance of VPIRG (Vermont Public Interest Research Group)

into the investigation of Yankee. They listed 93 abnormal occurrences at the facility with about 93% being caused by component failures. (An abnormal occurrence is an incident which is considered significant from the standpoint of public health and safety. Quality assurance, fuel densification, and abnormal occurrences seem like bureaucratic euphemisms to hide the significance of danger that exists behind these mild sounding names.)

In June of 1975 a transformer failure shut the plant down for 12 days. Consumers were told it cost 38 cents per day per customer for one day of shutdown. For 12 days this totaled \$76,000. A month passed and VPIRG termed the evacuation drill procedure in case of catastrophic accident "inadequate." Nine days after this announcement, Yankee was shut down, this time for a total of 3 weeks. The rest of 1975, all four months, saw brief, but not serious shutdowns.

The bicentennial year rolled around but try as it might, Yankee couldn't make it through the first month without difficulties. Serious questions were posed about the ability of the reactor to withstand the strain of accident. Tests proved that in case of an accident, the reactor could "jump" 5 feet and cause a meltdown, which would release massive amounts of radioactivity endangering a widespread area. Over these

safety questions, three GE engineers and a project manager quit charging that numerous safety questions were left unanswered. They charged that the "atomic industry appears to be more concerned with cost factors of shutting down nuclear plants than with safety standards." One added, "I have come to the conclusion that there are many vested interests in the regulating bodies — the federal agencies — there is no safe way this nuclear program can be implemented." Experienced nuclear scientists could no longer justify their conscience on atomic power, and had come out vehemently against unnecessary hazards to the public safety. Meanwhile, Whitey Bluestein, director of VPIRG, said an adequate evacuation plan should extend to 40 miles and not to the current 5 miles.

Two shutdowns were reported in March and April with no explanations given. Yankee, a superior technological achievement, in June just went out, stopped cold. Baffled Yankee scientists could discover no cause. In September, an adjustment of a malfunctioning lining and in October a malfunction in a cooling water purification system forced two more shutdowns. An overflow in July of 1976 dumped 83,000 gallons of radioactive water into the Connecticut River. Yankee was not winning any prizes in competency, and this did little to relieve the public's fear of the Vernon plant.

A new nuclear controversy hit the Yankee plant and the national atomic energy plan. Yankee requested increased on-site storage space for spent nuclear rods. While discussion of this problem continued,

Vermont was seriously being considered as a national dumping ground of nuclear wastes. Public outcry was swift and decisive. On Town Meeting Day, 34 towns banned storage of atomic waste and/or atomic transportation through their towns. The Vermont legislation backed up the people by approving a bill designed to give Vermont regulatory powers to control nuclear wastes in Vermont.

Yankee was fined \$30,000 for two spills into the Connecticut River in 1975 and 1976, and yet three days after paying the fine, another spill occurred. Vermont Health officials were upset by improper procedures utilized by Yankee in relation to the spill. Yankee did not respond because it did not consider it "serious" enough. Health officials countered it was up to the Vermont Health Department to decide the seriousness of a spill and not Yankee.

Up to the present date, Yankee has shown itself to be an irresponsible and an incompetent organization, nonreceptive to the citizens and consumers of Vermont. Since its conception, Yankee has concerned itself with profits and cost factors instead of public safety. Environmental controls were only implemented over the resistance of Vermont Yankee officials. Public health has been endangered by repeated violations of the Vermont federal safety guidelines, while the prediction of cheap energy has not been met. Governor Snelling best expresses the public sentiment over Yankee: "I am not happy with the relationship between Vermont Yankee and the State of Vermont and the people of Vermont. There needs to be a much better relationship and a much better sense of responsibility between Yankee and the people of this state." Vermont citizens have the right to the 'pursuit of happiness' and good health over Vermont Yankee's desire for higher profits. Where the public safety and welfare is concerned, dollars and cents have no right to impose their will. Vermonters have displayed their willingness to implement the public will over private will, and will undoubtedly continue to do so.

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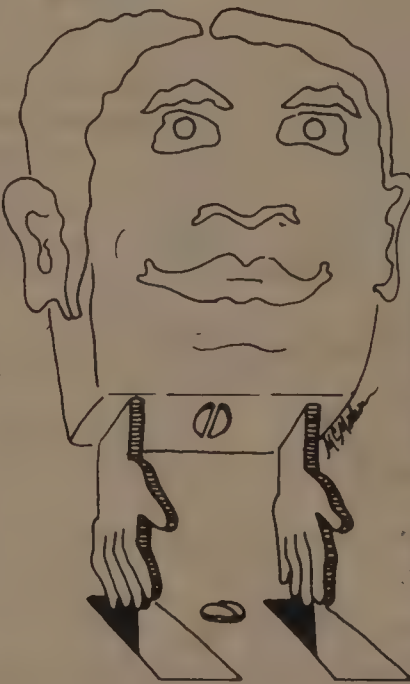
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Arts & Entertainment

Opens July 6:

Two Gents Pose A Challenge

by Scott W. Curtis

"We've never done it before," is Ed Feidner's main reason for choosing to produce *The Two Gentleman of Verona* as the comedy to open the Champlain Shakespeare Festival's nineteenth year. For the past five seasons, Mr. Feidner has hoped to perform this comedy,

only to have outside factors, such as competing productions and unsuitable cast compositions prevent him from having the ideal situation for *Two Gentleman*. Mr. Feidner, who has been directing the festival for fifteen years, will use his wealth of experience to attempt to make a successful production out of what one critic described as Shakespeare's "perfectly awful comedy." The festival director is confident that this year he has the cast to make the light and whimsical play a success.

The show opens Wednesday night, July 6, at the Royall Tyler Theater, and the acting company is busily preparing for what promises to be an energetic production. In the morning, the theater is filled with sounds of strings, voices, and prancing feet, as the entire company practices the lively Italian peasant dances which will be part of the show. Mr. Feidner, who will direct *Two Gentleman* (as well as *Henry IV, Pt. 1*), plans to set the

play in a village context, in contrast to the city and court milieu that one might expect from scene directions denoting Verona and Milan.

Mr. Feidner justifies his interpretation by contrasting the simple, folksy humor of *Two Gentleman* with the sophisticated word play of comedies such as *Love's Labor's Lost* and *Much Ado About Nothing*. The text of *Two Gentleman* poses dramatic problems because players are awkwardly excluded from conversation by dialogue, monologue, and aside techniques of humor. Mr. Feidner will opt for a different technique. In his setting, he plans on involving the villagers in the trials and tribulations of the young lovers, because, he says, "that's sort of the way Shakespeare wrote the play."

Mr. Feidner asserts that he seeks an ideal, definitive production of Shakespearean plays. This is a conservative attitude, but it is unique when compared with the major productions of *Two Gentleman* in the past decades. In 1971, the New York Shakespeare in the Park company made a rock musical extravaganza based loosely on the play. The cast contained a modern racial mixture, with one gentleman black, the other Puerto Rican,

the clown Jewish, and the old suitor Chinese. *Time* labeled the show "Cultural Vandalism." And Peter Hall gave a colloquial interpretation of *Two Gentleman* in the early sixties, and the play "failed to sustain interest."

On the whole, the play is a fragile one. The two gentleman (who will be played by Jock MacDonald and Mike Kluger), are inconstant and thin characters with whom audiences have trouble reacting to. The women, (Neave Rake and Deborah Gwinn) are deeper and more interesting characters; they are faithful while their men are flighty. The play also holds good humor (for example, the clown Launce and his disobedient dog), and unexpected twists of plot and mistaken identities. The verse of *Two Gentleman* is often brilliant "heaven bred poesy." Samuel Johnson asserted that few Shakespearean plays "have more lines or passages which, singly considered, are eminently beautiful."

The Two Gentleman of Verona has its merits, but it is not the best raw material for successful Shakespeare. Yet Ed Feidner and the festival company once made a success of what must be dubbed as

(continued on page 15)



The players learn the festive Italian dance--an important part of *Two Gentlemen of Verona*. Photo by Ron McNeil

God's FAVORITE Is Overworked

by Scott W. Curtis

God's Favorite, which began its ten day run at St. Michael's this Tuesday, opens impressively. The plush setting of a Long Island living room is especially well done. Each character is excellently cast, from the beleaguered father to his strange household and the oddest temptor one could ever encounter. What is not impressive is the thin idea on which the entire play hangs. After 2½ hours, one becomes tired of the drawn out parallel between Joe Benjamin and the Biblical Job, and tired of contrivance and the run on anthropomorphic humor about God. If Neil Simon made thirty minute segments of *God's Favorite*, he might make a successful situation comedy — for half a TV season. But as a full dramatic comedy, this *God's Favorite* is tiresome, despite meritorious performances by the entire cast.

Robert Milton, as Joe Benjamin, is quick to capture one's sympathy. Of course, it's never hard sympathizing with a Job figure — but Mr. Milton is outstanding in playing most everyone's frustrated father. His family offers much to be frustrated with. From his ear-plugged, jewel-loving, and irritable wife (Joanne Rathgeb), to his giddy twin son and daughter (Paul Galbraith and Marsha Korb) to his derelict, drunk son David (played excellently by R. Patrick

Warner), father Joe Benjamin has ample aggravation before his temptation and holocaust.

But still the temptor, Sidney Lipton (played by James Otis), makes his zany appearance. He is a babbling meta-physical riddler who works for God delivering messages. He is energetic and amusing despite his endless string of jokes about God's handwriting (it's horrible), His insurance company (John Hancock) and His adversary (looks like Robert Redford). The lines work for a while. But every opportunity for a laugh — any laugh — is seized. Contrivance becomes obvious, and Simon has lost most of his audience.

But still another redeeming element of the play was the father's relationship to his son David. The boy is the classic modern prodigal. The love and frustration of the father is well communicated by Robert Milton. Despite the defiant (and funny) wisecracks of his son, Joe Benjamin is faithful. This is a refreshing element of the play. Its human aspect goes beyond the turgid structure of the play, and it is thoroughly explored without being totally overworked.

There is much to be lauded at the McCarthy Arts Center production. Yet the fine soliloquies and character interactions are heavily outweighed by an often inane and continually overworked text entitled *God's Favorite*.



Joe Benjamin (played by Robert Milton) comforts his jewel loving wife (Joanne Rathgeb).

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VSO Livens The Summer

by Tricia John

For those impatient for the Mozart Festival to begin on July 17, the Vermont Symphony Orchestra has planned a short summer season in the first week of July, and it looks quite interesting. On July 3rd Skitch Henderson will grace the VSO as guest conductor. The concert will perhaps bring back pleasant memories for those Berkshire Hills' dwellers who have been to Tanglewood. While the music of the VSO can't compare to the Boston Symphony, the beautiful Webb estate certainly matches the graceful rolling hills of Lenox, MA. For those who haven't visited the estate, this beautiful farm is set right on Lake Champlain, facing New York State and that magnificent profile of the Adirondacks. The plush, green estate, even without the lake, is beautiful in itself.

So blankets and picnics are in

order for this concert, and while we drink our St. Emilion 1969, the VSO will serenade us with the pastoral music of Grieg, Copland and Delius, sharply

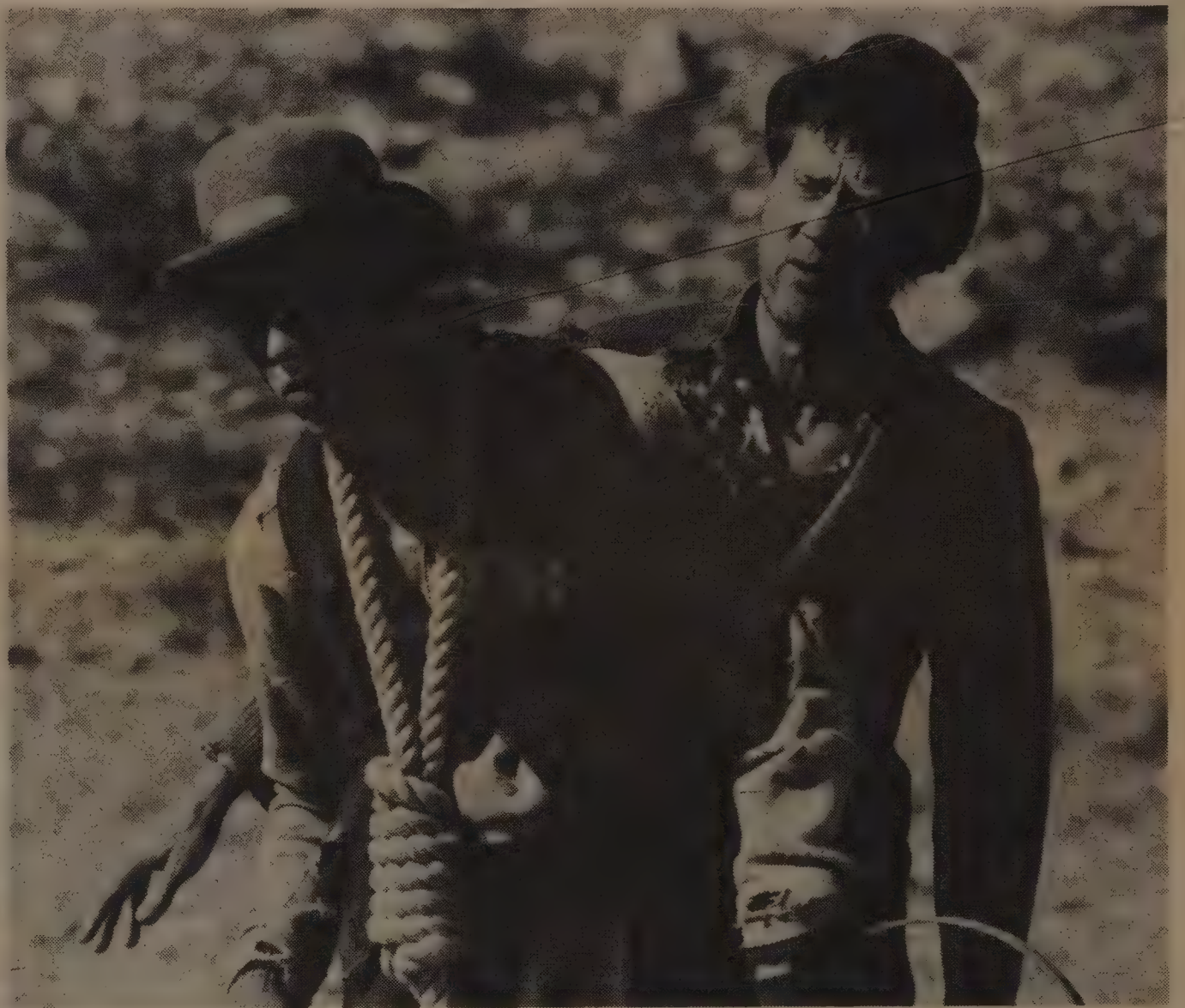
off your blankets.

The VSO is fortunate enough to have Skitch Henderson as guest conductor for this concert. The colorful, debonair Englishman has conducted with every major American and Canadian orchestra as well as the Royal Philharmonic, London and BBC Symphonies. How will the VSO fare in his esteem?



balanced with an all-out slam-bam performance of Tchaikovsky's 1812 Overture, complete with fireworks and cannons. If it's done well, the music should knock you right

The other three concerts feature the UVM Baroque Ensemble and members of the VSO in "Bach and Company" — works of Handel and Bach, July 6, at Recital Hall, 8 p.m. Soprano Betty Allen will sing works of Dvorak and Faure in Recital Hall, July 8, at 8 p.m. The VSO mini season ends on July 9th with "Petite Musicale," with dance, opera buffa, choral music and chamber music, all at Shelburne Farms. The concert begins at 7 p.m.



"Godot" Appears Next Week

Samuel Beckett's tragicomedy, *Waiting for Godot*, as performed by the Los Angeles Actors' Theatre, will be presented to television viewers for the first time Wednesday, June 29, at 9 p.m. over the Public Broadcasting Service. The play is part of WNET/Channel 13, New York's GREAT PERFORMANCES series, and is made possible by support from Exxon Corporation and Vermont ETV.

Waiting for Godot is considered a landmark in the literature of contemporary drama. On the surface, it tells a story about two tramps, Vladimir and Estragon, waiting in the middle of a lonely country road, for "Godot," who is constantly referred to but never arrives. They encounter two other men, the dominant Pozzo and submissive Lucky, and the foursome tackle one another with a lengthy series of questions and challenges about life's experiences and its meaning. By the play's end nothing has been resolved, the

sought-after Godot is still just around the next bend, and the two tramps are set to argue their fate for all eternity.

Commenting about the message in *Waiting for Godot*, Dan Sullivan wrote in the *Los Angeles Times*, "What did it all mean?... (but) we know that larger things are in the air, that the tramps are more than tramps, that Godot is more than Godot. We know it's a parable, not an anecdote. We sense that for the actors it's a parable about faith, not about self-deception."

The Los Angeles Actors' Theatre has been highly praised for their recent production of *Waiting for Godot* at the Oxford Playhouse. "Simply brilliant," wrote the *Herald Examiner*. "It's visceral and with the same kind of emotional wallop as Sylvester Stallone's 'Rocky' from start to finish, or in Beckett's terms, from start to start."

The company was organized approximately two years ago under the direction of Ralph

Waite, a familiar figure to television viewers from his leading role in "The Waltons." Located in its own building with two small theaters, the organization of professional actors, directors and others has operated as a free theater and has been repeatedly commended. They were named by the Los Angeles Drama Critics Circle as the 1977 recipients of the Margaret Harford Award for "Distinguished and Consistent Contribution to Southern California Theatre." As producer/director George Schaeffer comments, "for consistently high quality, there is no theater to equal the L.A.A.T. They select the most challenging material and perform it with infinite care."

Waiting for Godot is a presentation of GREAT PERFORMANCES "Theater in America" series. It is produced by Ken Campbell and directed by Gwen Arner and Charles Dubin.

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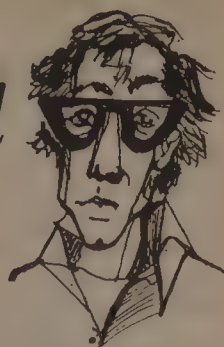
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Thoughts On Annie Hall:

Poor Woody ... He Should Just Say La-Dee-Da



by Sam Pierson

Do I know Woody Allen? Hell, I guess I know Woody Allen, and I know the ferocious insecurity that makes him stand apart and analyze and set up possibilities. Woody Allen the outsider, the intellect personified in the nebbish body, I know him by the back.

He stands right up there — the child of the age of psychoanalysis — and he makes movies, movies which present this curious image of modern man. We are those who approach our problems by means of Freud and Co., apostles of the new, great god of insight and truth. And we believe in psychology — I mean I've taken courses. It has got a Voodoo strangle hold on our collective personalities.

In *Annie Hall*, Allen has made a movie which reveals the opposition between the crazy, mysterious joy which can be found in a relationship between a man and a woman and the deadening effect of analysis, of standing outside that relationship and trying to understand and direct it.

The film is Allen's analysis of his relationship with Diane Keaton. Its shape is analytical. Alvi (Allen) speaks directly to the camera, tells us what he is showing us. At one point he

stops in the middle of an argument with Annie (Diane) to appeal to us: 'You were here — you heard what she said.'

All sorts of devices are used to keep us removed from the action. A microphone drops into the scene now and again. In one scene subtitles show what the characters are thinking while they are making pretentious comments about photography. And split screen techniques are used to compare parallel scenes. In one of these split screen segments characters in one scene speak across the screen to the characters in another.

It is an intellectual piece. In fact it is a series of comic anecdotes, incidents, and one-liners which illustrate the three funny stories Allen tells at

the beginning and the end of the film. It is a comic essay on relationship.

So the shape of the film itself (removed and analytical), presents that aspect of Alvi's character which leads to both the conflict in his relationship with Annie and to much of the film's humor.

Alvi is preoccupied by death, analysis and New York City while Annie represents for him life, intuition and Los Angeles. But they are both crazy and

when their crazies are allowed to flow, uninterrupted by Allen's analysis, their relationship is beautiful. It has the soft qualities of *Elvira Madigan* but is much more human. The scene of their meeting after a tennis game and the one with the lobsters had great power both as warm love scenes and as wild comedy sketches.

And lest we don't note their vitality, Allen later inserts a parallel lobster scene with a different girl and it falls flat — not funny, not touching. The girl says, "I don't understand." Her analysis kills the moment. No crazies, no magic.

In the end Alvi and Annie split up. The relationship can't stand the intellectual analyzing which Alvi constantly subjects it to. This seems to be the crippling quality of the Allen persona wherever it occurs. His failure is that he can't go with the mystery; he must analyze, understand and try to prove his manhood through intellectual manipulation. His strength is that he keeps coming back. He needs the eggs.

(Sam Pierson is involved in local theater in Burlington, and will be directing *Waiting for Godot* in the city later this summer.)



Little Depth To The Deep

by Scott Sartorius

In the long run, *The Deep* will never be a box office match for *Jaws*, despite the fact that both movies are based on bestsellers written by Peter Benchley. The only real reason *The Deep* has caught fire so soon is that this flick is riding on a reputation.

Ads for *The Deep* bear a similar format as those of *Jaws*, that is, a lone bikini-clad female swimmer floundering dangerously in an awesome ocean. The ads ask the question, "Is anything worth the terror of *the Deep*?" While the movie isn't all that terrifying (Certainly not to the level of *Jaws*, even though there are one or two scenes which cause you to jump out of your seat.), more than half of *The Deep* was filmed underwater providing for some entertaining sequences that even Mike Nelson would be jealous of.

The story starts with Jacqueline Bisset and Nick Nolte (portraying the adventuresome couple of Gail Burke and David Adams) treasure hunting in full scuba gear around a shipwreck just off the coast of Bermuda. Miss Bisset, who would have won any wet T-shirt contest, and Nolte locate a number of unusual trinkets and a "rare" glass ampule containing a strange gold-colored liquid. The eager couple heads back to their hotel to return their gear. A nosey beach attendant spots the ampule in their bag of goodies, but Nolte will have nothing to do with the attendant's queries.

At dinner, a bald-headed native named Slake approaches

whereupon Shaw explains to them that this ampule may represent an important discovery, not of treasure, but of morphine from a sunken World War II supply boat. In time, the three of them determine that in addition to the generous supply of morphine which may be in them under a pseudonym and offers to purchase ampule claiming it is a piece of rare glass. Nolte denies any knowledge of its existence and tells Slake to hit the road. They assume that this will be their last encounter with the "glass collector." The next day has the couple trying unsuccessfully to identify a particular trinket which they have found. They then learn of the island's greatest living legend whenever talk turns to sunken treasure, the perverbial old salt, Robert Shaw (who plays the movie's main character, Romer Treece). When the couple finally gains entrance to Shaw's house, a lighthouse on a point at one end of the island, Shaw too takes great interest in the ampule and steals it from them.

Shaw turns out to be of little help to the unwary duo, but tries to cover his theft by conceding that their trinket may be somewhat unique. Nolte and Bisset then set out for some more diving and researching at the Hamilton library, but are kidnapped by the ex-glass collector turned gang leader, Slake, who orders them off the island.

An outraged Nolte then heads back to Shaw's outpost

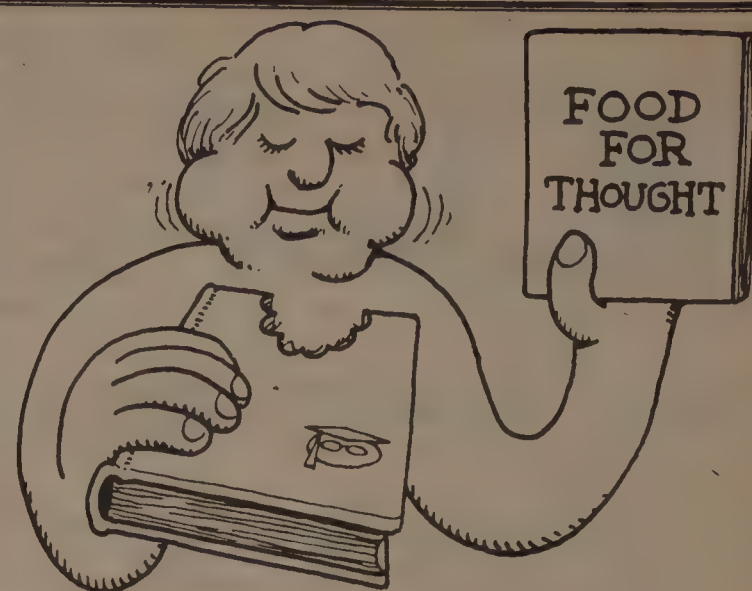
the hold of the cargo boat, there may actually be a treasure somewhere in the area. The conflict arises in the fact that Slake desperately wants the morphine, and Nolte, Bisset, and Shaw all want the money and fame from the treasure which may or may not be underneath, but the three will have nothing to do with the drugs.

The bulk of the movie is filled with constant diving for a treasure which could very well be quite a find for a "rookie," diving for the ampules, becoming engaged in bizarre voodoo reprisals from Slake's gang, an occasional moray eel, a traitorous Eli Wallach (playing a rum-infested Adam Coffin), a few sometimes violent deaths, more diving, a few fights, and a surprise ending.

A movie which can be considered entertaining throughout, suspenseful at times, severely lost a great deal in the transition from the book itself. If you did read *The Deep*, you'll be disappointed. If you expect to see another *Jaws*, you too will be disappointed. If you enjoy Jacqueline Bisset, you'll love it.

The acting, however, is only somewhat credible, with the exception of Shaw who was well casted for the part. Nolte should have stuck with *Rich Man, Poor Man*.

To sum up, the movie won't win any awards, but it will inevitably do well for a while. Because it's entertainment, and that's what movies are, to a certain degree, all about.



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All individuals in the UVM community are invited to review literary material of contemporary significance for the *Cynic Literary Review*. If interested, contact Scott Curtis, Arts Editor, at the *Cynic* office for complete details.

Prof. Broughton's *Gathering*

by R. T. Simone

In his first novel, *A Family Gathering*, T. Alan Broughton has provided a balanced narrative of family complexities, using a language of poetic suppleness and sensitivity. This is a remarkable first novel.

A Family Gathering centers on the simultaneous crises of identity of Bailey Wright and his 12 year old son, Lawson. The marriage of his niece Bonnie brings Bailey, his wife Jaqueline,

and Lawson to the family homestead in Western Virginia where his brother Brody lives with his wife Esther and their only daughter. The convivial events of the marriage become catalysts for the tensions between members of the family and within its particularly vulnerable individuals.

Bailey, alienated by a recent lay-off from his city engineering job, and by the recognition of the advent of his middle age,

quarrels with his brother, evokes the distant but heroic image of his father, explores childhood memories, and stumbles into a short but physically passionate affair with the maid of honor at his niece's wedding. The result is his attempted suicide, estrangement from wife and son, and finally a convalescence that leads cautiously back to reconciliation. Lawson, in some ways the most compelling character in the novel, stands on the brink of physical and mental self-awareness. He experiences a mysterious and frightening emergence of his sexuality in a first love for his cousin Bonnie, whose imminent marriage makes her more vulnerable to escape from anxiety through flirtation with freedom. Unable to accept his cousin's marriage when he feels so in love with her, Lawson insults her at the wedding. Looking for some kind of guidance in his bewilderment, he tries to confront his father with these new feelings and confusions, but Bailey, drifting into his own chaos, avoids his son. Lawson's dismay at the contradictions of the adult world turn to despair when he discovers his father at a tryst with his young lover.

The book mirrors this double preoccupation with the anguish of father and son in its narrative structure. Broughton tells his story in chapters and parts of chapters that alternate a limited third person narrative between the perspective of Bailey and that of Lawson. Thus the book establishes a counterpoint between the experiences and perspectives of the father and son. For instance, early in the book a chapter in which Bailey

goes to the old swimming pond with his brother and his slightly crazy brother-in-law Edward balances with the next chapter when Lawson goes swimming in a secluded stream with his cousin Bonnie. This alternation of perspectives is subtly varied as in the central wedding scene where Broughton allows first Lawson, then his father, and Lawson again to show us the events and its disturbances.

The relation of Bailey and Lawson is not confined to their complementary narrative roles but extends to parallel psychological conflicts. Most obvious is Lawson's idealized love for his cousin and Bailey's physical involvement with Nora, the bridesmaid parallel substitute for Bonnie. Lawson's first encounter with his sexual and emotional capacity for love parallels his father's disenchantment with the connection between feelings and the body. But the similarity between father and son has, for me, an even stronger existence in their shared images of confinement in self. Lawson near the beginning of the novel, uneasy in his uncle's house, has a dream memory of a trip with his father to a model park in the science museum that is constructed as a series of connected rooms. The amplified recording of a beating heart, the red walls, and a jammed exit door create a nightmare of confinement inside the self. Lawson's awakened sense of his own particularity echoes throughout a series of scenes of imprisonment. The day before the wedding he falls into the entry of a septic tank that is to be drained. After insulting his cousin at the wedding, his father locks him in a bedroom of the old house. Near the end of the book, Lawson locks himself in his room at home, threatening to commit suicide in imitation of his father.

Bailey's sense of imprisonment is just as real as his son's, if less exquisite. In one haunting chapter that has no action connected to the plot, Bailey finds an abandoned house where farmworkers used to live, and he enters to experience the

alien house as an image of his own estrangement from family and social self. The affair with Nora comes to an end in a little shack near the pond. In convalescence from his attempted suicide, his bandaged head is the image of mental self-imprisonment. The book ends with Bailey's opening up of his relation to Lawson, convincing the boy to unlock his door and to rebuild trust in his tainted but caring parents.

Of the secondary characters, the gentle but slightly crazy Uncle Edward is my favorite. His bemused advice from his asylum to his anxious nephew is touching in its wisdom and understanding. In his acceptance of his own mental instability he is perhaps the most normal character in the novel. Brody's wife, Aunt Esther, in her sadness over the loss of her daughter through marriage, is lightly but convincingly drawn.

If there is a weakness in Broughton's book, it comes in the two women who evoke Bailey's love. The young woman Nora is presented so exclusively through Bailey's perspective that she is confined as a character to being, mainly, an expansion of his needs. The same can be said of the subdued wife and mother, Jaqueline. In contrast to her husband and son, she lacks the complexity, even complicity, in the compromise of human relations that makes most of the novel ring so true. Partly because of her passiveness, I find the tentative rebuilding of the family at the end not fully convincing.

With this one reservation aside, I find Alan Broughton's *A Family Gathering* to be a fine fusion of humane awareness to the complexity of family relationships with the problems posed by self-definition, and of the writer's craft. Broughton's experience as a poet shows on every page with words and images that bring his central characters to sensitive life.

(T.- Alan Broughton is Professor of English and Director of the Writers Workshop at the University of Vermont.)

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by Al Bernardina

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This two record set featuring what is referred to as "An album of contemporary styles by modern masters."

If you like guitar players and guitar music an excellent decision would be made in picking up this album.

MCA and producer Leonard Feather deserve a lot of credit for putting together an undertaking of such magnitude. The balance of the whole album is most impressive.

Brazilian Laurindo Almeida's classical guitar is a total contrast to the looseness of blues big boss B. B. King. Lee Ritenour and Larry Coryell offer different styles of attacking a tune even though both are the youngsters of this session. Coryell shows his mettle on "Autumn in New York." Larry, who has been known to put out shaky material along with a shaky interpretation, sparkles on this evergreen by Vernon Duke. Right from the opening notes, evoking the auto traffic of New York, Coryell takes flight and performs far beyond anything he has done in recent years. Coryell

also offers a fine version of Chick Corea's "Spain." Ritenour is primarily a Hollywood musician who makes the most of his chance to play with the superstars.

While the aforementioned guitarists play very well, the stars of this album are the duets of Barney Kessel-Herb Ellis and John Collins-Irving Ashby and the solo guitar work of Joe Pass.

Pass for too many years has been a most neglected player. Listening to Joe Pass doing his rendition of John Lewis' outstanding tune "Django" is worth the whole price of the album. When I say solo guitar that is just what I mean. Pass plays all by himself yet you would swear there are overdubs, that is how fast he is, yet there are none.

The duo of Barney Kessel-Herb Ellis is wall to wall solid. Once again we are confronted with two guitarists who have rarely received proper recognition. Barney from Oklahoma is one of the truly original guitar men on the scene. Kessel and Ellis take "Tea for Two" (even Lawrence Welk does this tune) for a ride that is most refreshing. If you are a TV buff you probably have seen Herb Ellis holding down the guitar

chair in the house band on the Merv Griffin Show. You will not hear Herb Ellis solo on TV but if you get this album you will hear him play a lot of guitar.

The pairing of John Collins and Irving Ashby brings together two former guitar men with the King Cole Trio. As a matter of fact Collins succeeded Ashby with the trio.

I had not heard either one since my days at home when my father used to play 78's of the King Cole Trio with either Oscar Moore, Ashby or Collins on guitar. My father really liked that trio led by piano playing Nat Cole, so did I for that matter.

Irving and John play, unfortunately, only two tunes on this album amounting to eight minutes. They make the most of the time allotted. Collins and Ashby sounded so good to me that I wrote a letter to MCA Records requesting a solo venture of their own.

I think I've said enough. Let this first class album speak for itself.

Tal Farlow — A SIGN OF THE TIMES

Tal Farlow is joined by Ray Brown on bass and Hank Jones on piano on his first album in (continued on page 11)

Terkel's Talk: Making Life Real

Review of Studs Terkel's *Talking to Myself, A Memoir of My Times*, Pantheon Books, New York, 1977.

by Jacob Heim

In Walker Percy's novel, *The Moviegoer*, the hero murmurs to himself, "Ah, William Holden, we already need you again. Already the fabric is wearing thin without you." It is the fabric of life that wears thin without the context of art. Movies, for Percy's hero, provide a denser — not to say more appropriate — reality than, say, talking to one's brother-in-law about home-decorating.

Studs Terkel's books (most recently his interviews with people about their jobs, collected in *Working*) evoke the quite opposite attitude: how rich and moving is the fabric of actual experience. Indeed, we read people's honest reflections about what it is they do eight hours a day with a kind of shiver of relief, a sense that here we have touched the reality of people's lives. (Of course it is an obvious reality, which is why we miss it and find it so hard to express.)

It is easy to forget, though, that Terkel too is a shaper, an artist of sorts, the man with the editing pencil, the whirring tape recorder, and also the man with the questions. All this art/reality talk is in fact one of Terkel's own interests in his latest book, *Talking To Myself*. In much of the book we get to watch Terkel at work, lugging his tape recorder with embarrassment, surreptitiously turning it on as the conversation heats up, wondering if the tape will run out before he can pop the big question, shutting it off out of compassion or weariness. It is an anecdotal, insider book: Terkel tells us what it was like to be there, interviewing Bertrand Russell or Mahalia Jackson — the famous, or, just as likely, the unknown.

The anecdotes are, as they have to be, of varying interest. The focus, the thread of the book is with Terkel himself, examining his own impulse to listen, to be a recorder, to frame experience. Recounting an interview with Ben Bradlee about Kennedy's stance during the Cuban missile crisis, Terkel recalls his uneasiness with the machismo behind the explanatory phrases "not getting pushed around," "taking a stand," and that in turn evokes another memory, that of a gangster with a similar code of honor he knew growing up in Chicago. The entire book turns on such handles of feeling.

It is interesting that Terkel's intense sensitivity to experience and to language should arise out of an essential detachment from experience — a detachment that allows him to see one event under the guise of another, hear one voice echoing another voice, and watch himself in the act of talking to people. Of course a certain level of detachment is necessary to sort out experience to give it any shape at all. But Terkel suggests a deeper separation between self and experience. He hears Shanta Gandhi tell how she toured India with a troop of actors who after their performance asked for donations to ease the effects of famine in Bengal. An old woman brings her only possession, a cow, saying "I don't need very much milk. I'll live. Take this cow with you." Terkel writes, "Of course, I am moved by Ms. Gandhi's account. I am detached, too. I am listening and recording. And there is no tape recorder around... It is that feeling beyond detachment. Being there and not there simultaneously."

Terkel needs no William Holden. The fabric of everyday experience, everyday lives, is rich. Only the wonder of taking this in slips into unreality.

(continued from page ten)

many years. The cover of the album is a cruel reminder that Tal Farlow had to work as a sign painter to keep from starving as an unrecognized jazz guitarist.

When you add the names of Brown and Jones, this album becomes a meeting of GIANTS. For years Ray Brown was the bassist for the great Oscar Peterson Trio while Hank Jones is one of the Jones boys, his brothers are Elvin and Thad.

It is an understatement to say that this album is superb. These three guys couldn't make a bad record if they tried.

The interplay between the guitar, bass and piano is most refreshing to hear. Even though they have not worked together previously you would think they've been together for years.

Take such tunes as "Fascinating Rhythm," "You Don't Know What Love Is" and "Stompin' at the Savoy" and let Tal, Ray and Hank loose. It's indeed a treat to hear such musicians play these fine old tunes.

Tal Farlow, who is 55 years old, plays guitar like no one else. Self taught in North Carolina (which has never been known as a hot bed of jazz), Tal was able in his early years to hook up with jazz impresario Norman Granz and release records on Verve, Norgran and Clef Records. For a long time, about

20 years, no new releases were forthcoming from this guitar virtuoso until an obscure label in Concord, California, called, reasonably enough, Concord Jazz, brought forth this album in early Spring.

If you have not heard of Tal Farlow, listen, you will be pleased; if you have heard of Tal Farlow, you know of what I speak.

RISING SUN — Teruo Nakamura — Polydor PD-1-6097.

What a sleeper for 1977. Little heralded Japanese bass player Teruo Nakamura fronts a most interesting group in his debut as a leader.

Such unhousehold names as Bob Neloms, Shiro Mori and Steve Grossman contribute mightily to this album. Grossman is especially outstanding with his tenor sax work throughout the disc. The album's first cut, "Morning Mist/Steppin' with Lord," is especially evocative with its super Grossman tenor coupled with the most splendid and controlled synthesizer work this side of Walter Carlos Tomita. The synthesizer overlays in this album by Nakamura and Lonnie (Liston?) Smith should indeed provide a treat to every listener. Cut 2 on side 1 is titled CAT and almost goes disco except the

(continued on page 15)

THREE Way INTERVIEW

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Apologize!
The words
We want to hear.

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"Get down and grovel."
"No Never."

Emotions crescendo.
We hear the words
drawn taut
with suffering,
catch pizzicato tears,
I among the millions.

Chromatic drama:
Political Dante
Resigned and returned,
Allowed no Lethe-like
Hero's drink
To erase Watergate,
Whose hellish memories
Still draw tears.

The words we want to hear,
He has already said.
"I let you down."
"I let myself down,
Let the American people down."
Words,
He said to his friends,
Who circled around
in an oval office,
and wept.

L. J. Maurer-Theberge
May '77

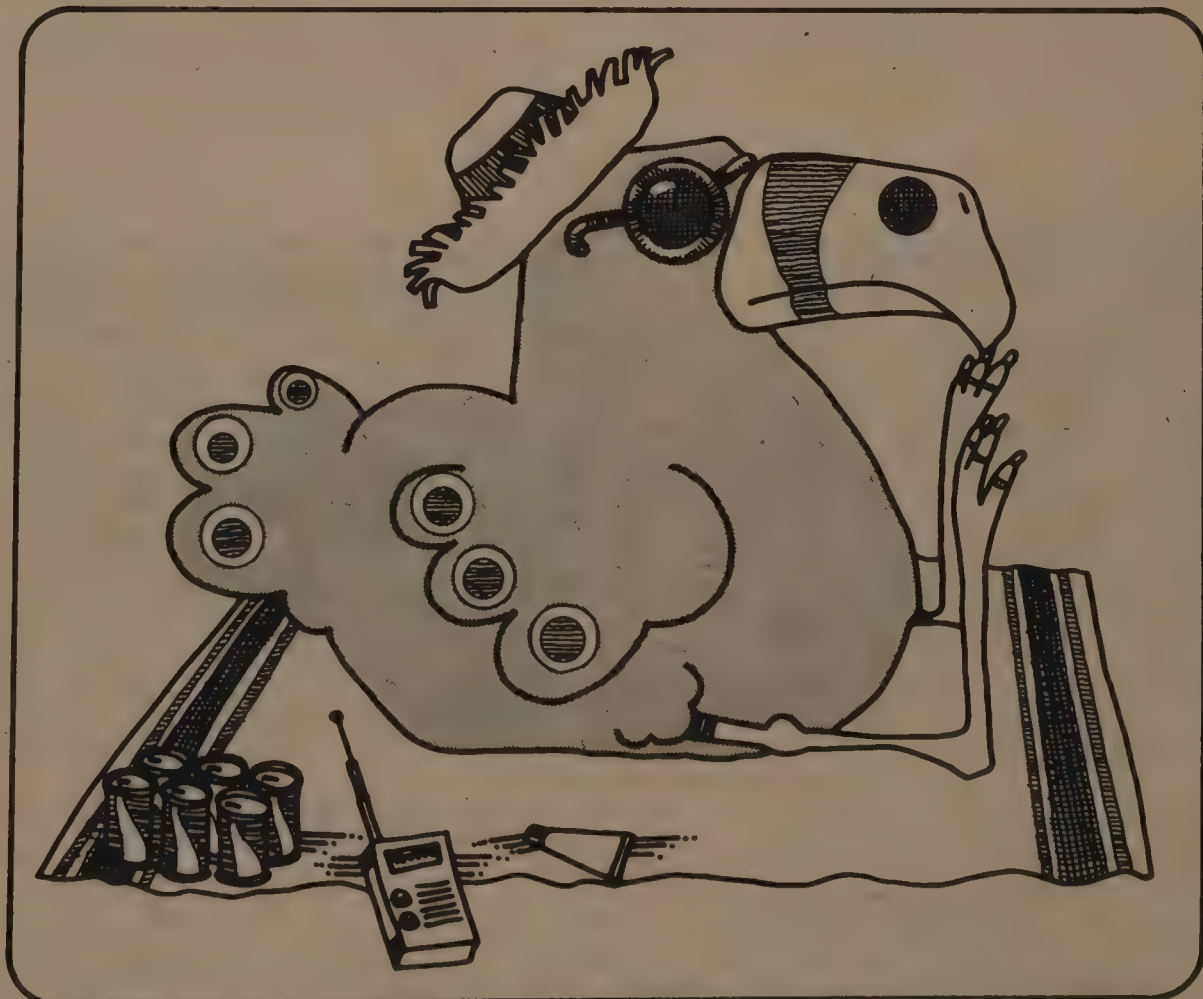
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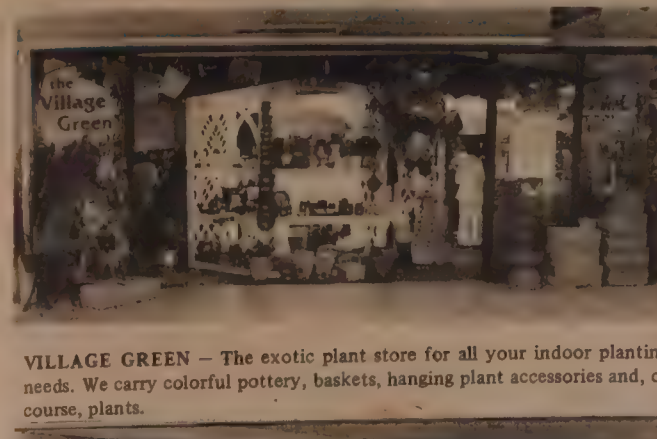
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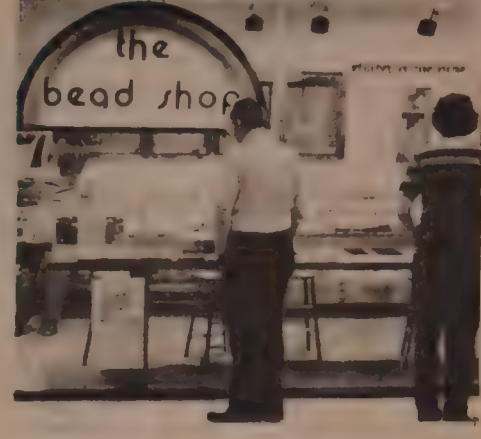
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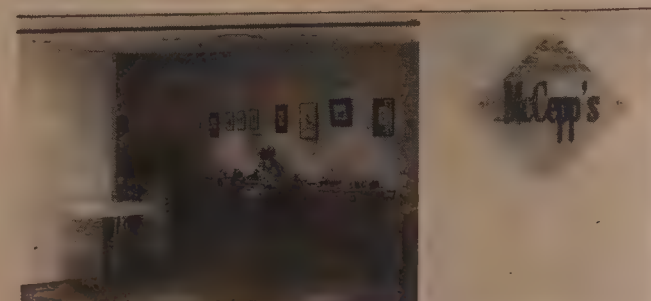
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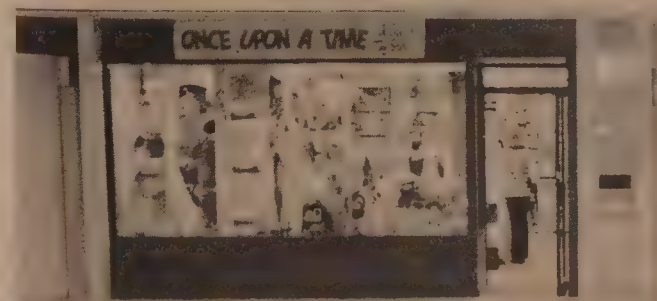
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In Support of Pot

The decriminalization of marijuana is fast becoming a reality in many states across the nation. There are, however, still a number of states which consider the possession of the drug to be a felony, thus strict sentences often accompany an arrest.

Probably the best known defender of the decriminalization of pot is NORML (National Organization for the Reformation of Marijuana Laws), but another movement which has been gaining attention is simply called "Grassroots." Michael Moran is the National Campus Coordinator of Grassroots, and is in the process of putting together a "Free Speech Forum" in Battery Park, Burlington on July 2nd. The Forum, Moran says, will include speeches, taped recordings, and the possibility of the raffling off of a pound of marijuana. The forum will be to promote the Grassroots program and what the movement stands for.

"Every individual has the right to grow this herb," Moran claims. He adds the goal of grassroots is to "exonerate the private user." Moran says that he would like to see the right to the private cultivation of pot legalized, as well as the right "to trade, barter, swap and exchange it with friends." Right now, the Grassroots movement consists of an estimated 200-300 members who consider themselves activists in the crusade to see pot

legalized to the extent that any and all individuals would be able to grow a "useable amount," which Moran defines as twelve to twenty plants.

The rationale behind such an action would be to further the research being done on pot, thus being able to show that the drug contains certain medicinal and healing qualities. Moran says that the Grassroots members use pot on individual bases as opposed to a "party" type of usage. He adds, "A lot of people who smoke pot never get high."

What Grassroots apparently has to do is change the consciousness on campuses and of legislators to get enough supporters behind them. The group feels that with adequate support gained by petitioning and forums in a certain area, they will be able to convince voters in a particular state to vote in favor of their form of legalization. Moran talks of legislative "deals" which have been made when similar bills have been introduced, causing these pot bills to be killed. He cites Alaska as an exception to this rule. The most immediate goal of Grassroots is to get just one state to make such a change, preferably a "conservative, easy-access, border state," in order to start a national trend.

Moran ended by saying that right now, Grassroots is trying to get enough people together to send one million telegrams to Jimmy in the White House.

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Calendar Of The Arts

JUNE 21-25

St. Michael's Playhouse presents *God's Favorite*, a comedy by Neil Simon. This Professional Actors' Equity Summer Theatre begins its 26th season tonight at 8:30. In the new McCarthy Arts Center, St. Michael's College, Winooski. Tickets, \$5. Reservations accepted 655-2000, Ext. 2507.

JUNE 28-JULY 2

God's Favorite, a play by Neil Simon at St. Michael's Playhouse. See information for June 21 performance.

JULY 3

The Vermont Symphony Orchestra with guest conductor Skitch Henderson at the Shelburne Farms. The Pops Concert begins at 7:00 p.m. on the lawn so bring a blanket and a picnic supper. Music by Herold, Grieg, Copland, Berlin, Delius and Tchaikovsky's 1812 Overture with fireworks and cannons. Tickets, \$6. Write VSO, Box 2205, So. Burlington for tickets, also being sold at the Lane Series Office, Bailey's and the Merchants Bank.

JULY 6

"Bach and Company," a recital given by the UVM Baroque Ensemble assisted by the Vermont Symphony Orchestra. The concert is at 8:00 p.m. at Recital Hall. Music of the High Baroque period with authentic instruments, of course. Chamber cantatas, concerti, and trio sonatas by Bach and Handel. Tickets: \$4. See July 3 concert for same ticket information.

Two Gentlemen of Verona, the opening performance of the Champlain Shakespeare Festival at the Royall Tyler Theatre beginning at 8:00 p.m. Tickets, \$4.50 and \$5, at Box Office.

JULY 5-9

St. Michael's Playhouse presents *Butterflies Are Free*, by Leonard Gershe. See June 21 performance for ticket information.

JULY 7

Two Gentlemen of Verona by Champlain Shakespeare Festival at Royall Tyler. 8:00 p.m.

JULY 8

A recital by Betty Allen will be given in Recital Hall at 8:00 p.m. Ms. Allen has sung with every major orchestra here and abroad as well as the Marlboro Festival. Music in this by Dvorak, Loeffler, Grieg, MacDowell and Faure. See July 3 VSO concert for ticket information.

Two Gentlemen of Verona, Champlain Shakespeare Festival, Royall Tyler Theatre, 8:00 p.m.

JULY 9

"Petite Musicale" is a Vermont Symphony Chamber Orchestra concert beginning at 7:00 on the lawn at the main house at Shelburne Farms. Subtitled "A Celebration of the Performing Arts," the concert will include instrumental and choral music, dance and opera buffa. Tickets, \$6. See July 3 VSO concert for ticket information.

Two Gentlemen of Verona, Champlain Shakespeare Festival, Royall Tyler Theatre, 8:00 p.m.

JULY 12-16

St. Michael's Playhouse presents *Butterflies Are Free* by Leonard Gershe. See June 21 listing for ticket information.

JULY 13

Opening night of *MacBeth* by the Champlain Shakespeare Festival, Royall Tyler Theatre, 8:00 p.m. Tickets \$4.50, \$5, Royall Tyler Box Office.

JULY 14

MacBeth, Champlain Shakespeare Festival, Royall Tyler Theatre, 8:00 p.m.

JULY 15

Two Gentlemen of Verona, Champlain Shakespeare Festival, Royall Tyler Theatre, 8:00 p.m.

JULY 16

The first concert of the Stowe Outdoor Summer Festival of the Stowe Performing Arts begins at 8:30 p.m. with the Preservation Hall Jazz Band from New Orleans. This famous band graced us two years ago in a Lane Series performance in Memorial Auditorium — playing many old favorite songs in a unique new approach in the spirit of jazz.

MacBeth, Champlain Shakespeare Festival, Royall Tyler Theatre, 8:00 p.m.

JULY 17

The Vermont Mozart Festival begins its three week series at the UVM Show Barn on Spear Street, beginning at 8:00 p.m. This concert will feature virtuoso flautist Julius Baker, the Emerson String Quartet, New York Chamber Soloists and the UVM Choral Union in a concert of Mozart, Vivaldi and Haydn. Tickets, \$5. For ticket information, 862-7352 or 656-3418.

JULY 18

Two Gentlemen of Verona, Champlain Shakespeare Festival, Royall Tyler Theatre, 8:00 p.m.

JULY 19

Vermont Mozart Festival at Royall Tyler Theatre featuring the Emerson String Quartet. Three works will be performed: Haydn's Quartet in B-flat Major, "The Sunrise", Mozart's Quartet also in B-flat Major, K. 589, Beethoven's Quartet in E minor, Op. 59, no. 2, a "Rasoumovsky" quartet. Tickets, \$6. See July 17 concert for ticket information.

JULY 19-23

Two for the Seesaw by William Gibson, presented by St. Michael's Playhouse. See June 21 listing for ticket information.

JULY 20

Julius Baker, flautist and the New York Chamber Soloists play works of Beethoven, Rossini, Villa Lobos and Mozart in the first of three concerts on Lake Champlain. The audience will board the S.S. Champlain at 8:00 at the King Street dock. Tickets, \$6. See July 17 concert for ticket information.

Two Gentlemen of Verona, Champlain Shakespeare Festival, Royall Tyler Theatre, 8:00 p.m.

JULY 21

MacBeth, Champlain Shakespeare Festival, Royall Tyler Theatre, 8:00 p.m.

JULY 22

The Vermont Mozart Festival presents a concert of the New York Chamber Soloists featuring Julius Levine, double bass and Harriet Wingreen, piano at 8:00 p.m. at the Coach Barn, Shelburne Farms. The Concert will include works of Rossini and Mozart, and one of the world's favorite chamber compositions: Schubert's Trout Quintet. Tickets: \$5.

Two Gentlemen of Verona, Champlain Shakespeare Festival, Royall Tyler Theatre, 8:00 p.m.

JULY 23

Works by Vivaldi, including the popular *Four Seasons* for solo violin and strings is tonight's Mozart Festival concert. The New York Chamber Soloists perform at the South Porch, Shelburne Farms. See July 17 concert for ticket information.

MacBeth, Champlain Shakespeare Festival, Royall Tyler Theatre, 8:00 p.m.

JULY 24

The Vermont Mozart Festival begins its second week with two Mozart violin concerti and Bach's well-known Double Violin Concerto, featuring Helen Swalwasser and Eugene Drucker, violinists, with the New York Chamber Soloists. Tickets, \$5; for more information, see July 17 concert listing.

JULY 25

Two Gentlemen of Verona, Champlain Shakespeare Festival, Royall Tyler Theatre, 8:00 p.m.

JULY 26

Dr. James Chapman will conduct the UVM Choral Union in Mozart's C Major Organ Mass at St. Paul's Cathedral. This Vermont Mozart Festival concert will also include works from the Italian Renaissance. Tickets, \$6.

Champlain Shakespeare Festival presents *MacBeth* at Royall Tyler Theatre, 8:00 p.m.

JULY 26-30

Two for the Seesaw, by William Gibson, presented by St. Michael's Playhouse. See June 21 for ticket information.

JULY 27

Impressionist music of Ravel and Debussy is the theme of the second Lake Champlain Cruise with VMF's Emerson String Quartet. The audience will board the S.S. Champlain at 8:00 at the King's Street Dock. Tickets, \$6. See July 17 for ticket information.

Two Gentlemen of Verona, Champlain Shakespeare Festival, Royall Tyler Theatre, 8:00 p.m.

JULY 28

MacBeth, Champlain Shakespeare Festival, Royall Tyler Theatre, 8:00 p.m.

JULY 29

The Vermont Mozart Festival's New York Chamber Soloists will present two Brahms' Sextets at the Burlington Square Mall Atrium. Tickets, \$6. For more ticket information, see July 17 concert listing.

Two Gentlemen of Verona, Champlain Shakespeare Festival, Royall Tyler Theatre, 8:00 p.m.

JULY 30

The renowned Flamenco guitarist Carlos Montoya will give a concert for the Stowe Outdoor Summer Festival beginning at 8:30 p.m. The concert will be given at the Festival Tent on the Mountain Road, Stowe, Vt. Call Stowe Area Association Toll Free 800-451-3260, or direct 253-7321 for ticket information. The UVM Lane Series Office (656-3418) also has information.

The Vermont Mozart Festival will present Four Horn Concerti by Mozart in this concert featuring Sharon Moe and Anthony Miranda, soloists, at the Coach Barn, Shelburne Farms. Tickets, \$5. See July 17 concert for more ticket information.

MacBeth, Champlain Shakespeare Festival, Royall Tyler Theatre, 8:00 p.m.

JULY 31

Soprano Judith Raskin will perform with the New York Chamber Soloists in this VMF concert. The program will include Mozart's "Exultate, Jubilate" and Bach's Wedding Cantata. At the Coach Barn, Shelburne Farms. Tickets, \$5.

Two Gents

(continued from page seven)

Shakespeare's perfectly awful tragedy, *Titus Andronicus*. So we must wait and see what the Champlain Shakespeare Festival can do to meet the challenge of performing *The Two Gentlemen of Verona*.

Information and tickets for *Two Gentlemen*, as well as for *MacBeth* (opening July 13th), and *Henry IV, Pt. i* (August 3rd), are available at the Royall Tyler box office, in person, by mail, or by calling 656-2094. Also, volunteer ushers are needed for the forty-six performances. Those interested should drop by the theater, or call 656-2095.

The next issue of the Vermont Summer Cynic, July 7, will hold a review of the opening night of *Two Gentlemen*, as well as a preview of *MacBeth*.



One gentleman, Michael Kluger, prepares for his role in *Two Gentlemen of Verona*.

Photo by Geoff Rogers

(continued from page 11) musicianship is too outstanding to lapse into such a comatose form of nothing. The vocals on CAT are by Sandi Hewitt and Pricella Baskerville (honest I did not leave any letters out of her name).

Side 2 is just as strong as side 1. The interplay of the electric piano played by Onaje Alan Gumbs and synthesizer by Lonnie Smith is most appealing to the ear.

This is a record that will create waves and new fans for all the players mentioned. A solid disc that gets a high rating. Polydor deserves much credit for recording hitherto unknown artists... remember when Polydor just a few short years ago decided to record comparative unknown Chick Corea and *Return to Forever*... the rest is recording history.

DETECTIVE — Swan Song Records

This is what I imagine rock 'n roll is all about. Straight ahead

with experienced personnel performing to their enormous potential.

The group has Tony Kaye (Yes) on keyboards, Michael Monarch (Steppenwolf) on guitar, Michael Des Barres on vocals, Bobby Pickett on bass and Jon Hyde on drums. This is a terrific lineup for a debut album and Detective comes through loud and clear. As a matter of fact they are very loud, but then Led Zeppelin is loud and they are not too too many complaints.

The opening cut "Recognition" has it all, tough tight vocals combined with Monarch's guitar work make for a cracker jack offering. I think that these fellows understand what it is to work in a band. They are not super stars — just five guys who work well together.

Led Zeppelin's influence is amply displayed throughout the album. But to my ears, Detective is a better sounding group than Led Zeppelin.

Editors' Page

A Feeling of Awareness

There are those who claim that the spirit of the '60's has died, and rightly so. There aren't any Vietnam's to go stomping on the White House lawn about, and we're not overtly involved in any major confrontations overseas.

For a while, it seemed, the "youth of America" (I use the term loosely) went from a state of total activism to one of sheer complacency, bordering on total apathy. Students, it seemed, were no longer concerned about becoming involved in the SDS, but rather, they made certain that their GMAT scores would assure them of a decent corporate job. The casual observer might say that the 70's brought on the "Me" generation (to borrow a term) — the search for one's inner being, self worth, the whole bit.

Some historians, though, believe that historical trends are cyclical. This isn't to say that every ten years brings another round of student uprisings, for such occurrences are largely the result of drastic domestic and foreign political actions. Nevertheless, a definite feeling is surfacing, especially among those environmentally concerned, that the average citizen is being jerked around at the whims of both politicians and corporate heads. And that this feeling is causing a certain rebirth, if you will, of activism among college-aged students in parts of the nation.

The Seabrook demonstration is a prime example. It sparked a reaction to a genuine concern over the dangers inherent in nuclear power. There is also the Woodward and Bernstein craze among young journalists, who in the words of Eric Sevareid, don't allow any politician even "the benefit of the doubt." But is this really so bad?

It's hard to believe that any U.S. citizen appreciates their Congressman after it is found that he took money from the South Korean government in return for votes in favor of more arms and aid for that country.

The fact of the matter is that people are just sick and tired of being taken advantage of by their representatives in government. It's difficult to equate the Korean scandal with Seabrook, but the amount of publicity and action that this kind of issue has received — that of being detrimental to our health and well being — indicates that people, largely young people including the younger, more liberal Congressmen, aren't going to put up with such bullshit any more. And even if such actions do have little effect, as has been the case with Seabrook, the genuine concern is there.

To get back to the original point, no, campuses across the nation aren't going to be subject to violent upheavals over cooling towers or covert payoffs, but this apathy of the early 70's seems to be changing into a period of awareness. One can even witness recent demonstrations at Stanford and Columbia — in the former case, the conflict arose over certain corporate holdings of the school's administration, and in the latter, about the possibility of appointing Henry Kissinger as a professor.

Sure, the majority of students will value their Saturday night keg parties and cumulative grade averages above all else, but a large degree of the university segment cares about their future, and are willing to do something about it.

S.C.S.

What Is a Summer Cynic?

The Vermont Summer Cynic is now in its third year of publication. We hope that this year's Summer Cynic will provide a comprehensive look at the Arts and Entertainment of northern Vermont, as well as an alternative look at many of the news items which surround Vermonters. In addition, each week the Summer Cynic will contain feature articles and short stories which should be good reading.

The basement of Billings Center at the University of Vermont is a far cry from a "modern day" newspaper office, but there is a certain dedication of the people working down here in trying to assemble a paper of worthy quality every other week. Contributions are always encouraged from our readers: letters to the editor, feature articles, classified ads (they're free!), any calendar event, general suggestions, or anything else that inspires you. We are extremely receptive to the people willing to write for us, so please don't hesitate to drop by any old time



"IT SURE IS NICE TO SEE THEM COLLEGE STUDENTS BEHAVING THEMSELVES AGAIN!"

In Defense of Simone

To the Editor:

This letter is written in response to Michael Iaria's condemnation of UVM, and specifically to his slanderous statements about Professor Tom Simone of the English Department.

To attack Mr. Iaria personally, who, just from his own description of himself as a man who came to UVM to learn, but "spent many hours in the back rows of classrooms, dozing and dreaming" would be a waste of my time and paper. Rather, I shall describe my own experience at UVM, and perhaps he might learn from it.

I consider myself a writer by trade, and have been so for a number of years. I have had things published, plays produced, and recently attended Bread Loaf Writer's Conference on a scholarship, so I suppose that reinforces my own opinion even if I still have to wait on tables to make money. My wife also works, but between the two of us, \$150 for a three hour course is still a large amount of money. I have taken enough upper level and graduate level English courses at three universities to be able to know within a few classes if a particular course is worth that money. I signed up for two English courses at UVM this last semester; one I dropped at the end of two classes, but the other has given me more intellectual challenges and pleasures than I had a right to expect. That course was taught by Professor Tom Simone.

Mr. Iaria, I'll give you the benefit of the doubt that a combination of the long rows between you and the teacher;

the two years between the time you took that course and now; and the long years you have been forced to stay at UVM against your will — all of these have combined to take the keen edge off your memory. Tom Simone has not only said, and I quote you: "There is nothing

Letters

new that you can tell me about Shakespeare." But he has gone out of his way (twice just after the last paper) to thank students who have taught him something new about Shakespeare. In those 120 hours, I have met only two other teachers as interested in their students, and as stimulated by the subject they personally teach to be able to accomplish the quality of teaching that Professor Simone gives.

Mr. Iaria, I'll now tell you about my experience at UVM. I arrived unannounced one day with a copy of my transcript in

my hand and about 100 hard questions to ask someone, though I didn't know whom. Within two and one-half hours, I had spoken to and received thoughtful answers and help from: the Dean of Admissions, the Asst. Dean of A&S, the head of the English Department, the head of the History Department, the Asst. Dean of Education, and the office of Student Aid. I challenge anyone to try and accomplish the same with another university or college. I was astounded, and yet even more amazing, these doors still open to help me.

Mr. Iaria, it goes without saying that there are problems at UVM. But needlessly and recklessly attacking a man like Tom Simone is no answer. Neither is the shotgun approach that you used in your "essay." If you are as unhappy here as you seem to be, then leave. You shouldn't be taking up professors' time, and taxpayers' money to sit in "the back rows of classrooms, dozing and dreaming."

Joe Greenwald
Sheburne, Vt.

Seconding the Motion

To the Editor:

I would like to make a brief but important comment on an article in the May 12th *Cynic* by Michael Iaria. First of all, my complements on his opinion of the state of education in this country as well as Vermont. There does need to be a serious reassessment of the role of business in universities. However, politics and institutions are not the express purpose of this article (as it

should have been with Mr. Iaria's). It is rather about the needless and insensitive as well as inaccurate comment on Tom Simone.

I had the privilege of taking two courses with Mr. Simone this semester, one of which was Shakespeare, and I can say without reservation, that Simone's feelings about teacher-student rapport could not be more contrary to the picture Mr. Iaria has presented. In fact, Simone's promotion of class participation and student opinion borders on indulgence. His unquestionable respect for students' ideas make Iaria's statement so outrageously delinquent, that I think an apology (public and private) is called for.

Erik Koefoed

(Editor's note: These two letters were received in late May and are in reference to an article written by a UVM graduating senior, Michael Iaria. The article, which was largely a reflection on Iaria's three years at UVM, criticized a number of aspects at the university including English professor, Tom Simone. Iaria's comment can be found in the May 12th Vermont Cynic.

Is BURLINGTON Growing Too Fast?

by Scott Sartorius

The construction of the 130,000 square foot Digital Equipment Corporation facility can now begin as a result of the groundbreaking ceremony held yesterday in South Burlington. The plant, which will be located about one mile from the Burlington Airport adjacent to Interstate 89, will be on a plot of

planned sewer line, the granting of permits from state and local agencies, and a favorable business climate. Apparently, all of these conditions have been met, although Kenneth H. Olsen, Digital's president, recently said, "I like to pick a plant site on the basis of the attitude in the area, and Burlington had a good

Street (start from Main street and work North) are going to be closed off to traffic and opened up to pedestrians with retail stores lopped down right in the middle of where the street used to be.

Eighty percent of the six million dollar project will be funded by the federal government, and there will be an added emphasis on mass transportation. Without new bus lines, the now crowded downtown Burlington area would look like a small Times Square at rush hour. Thus, \$200,000 has already been appropriated by a government agency (URMTA) toward the architectural and engineering phase of the mass transit plans. While this figure is less than had been asked for, only \$700,000 of the original \$6 million had been budgeted toward mass transit.

Negative reaction to the mall has been minimal throughout, according to Barbara Goodrich of the Burlington Planning Commission. The Church Street Steering Committee has held a number of public meetings on the mall proposal and a public hearing was held last March 3rd. Apparently, almost all reactions have been positive, and in the words of Ms. Goodrich, "It's not really possible to phase down the project," at this point. The architectural firm involved is Alexander & Truax and there will be a number of additional public hearings on the design proposals at their progressive stages as they are drawn up.

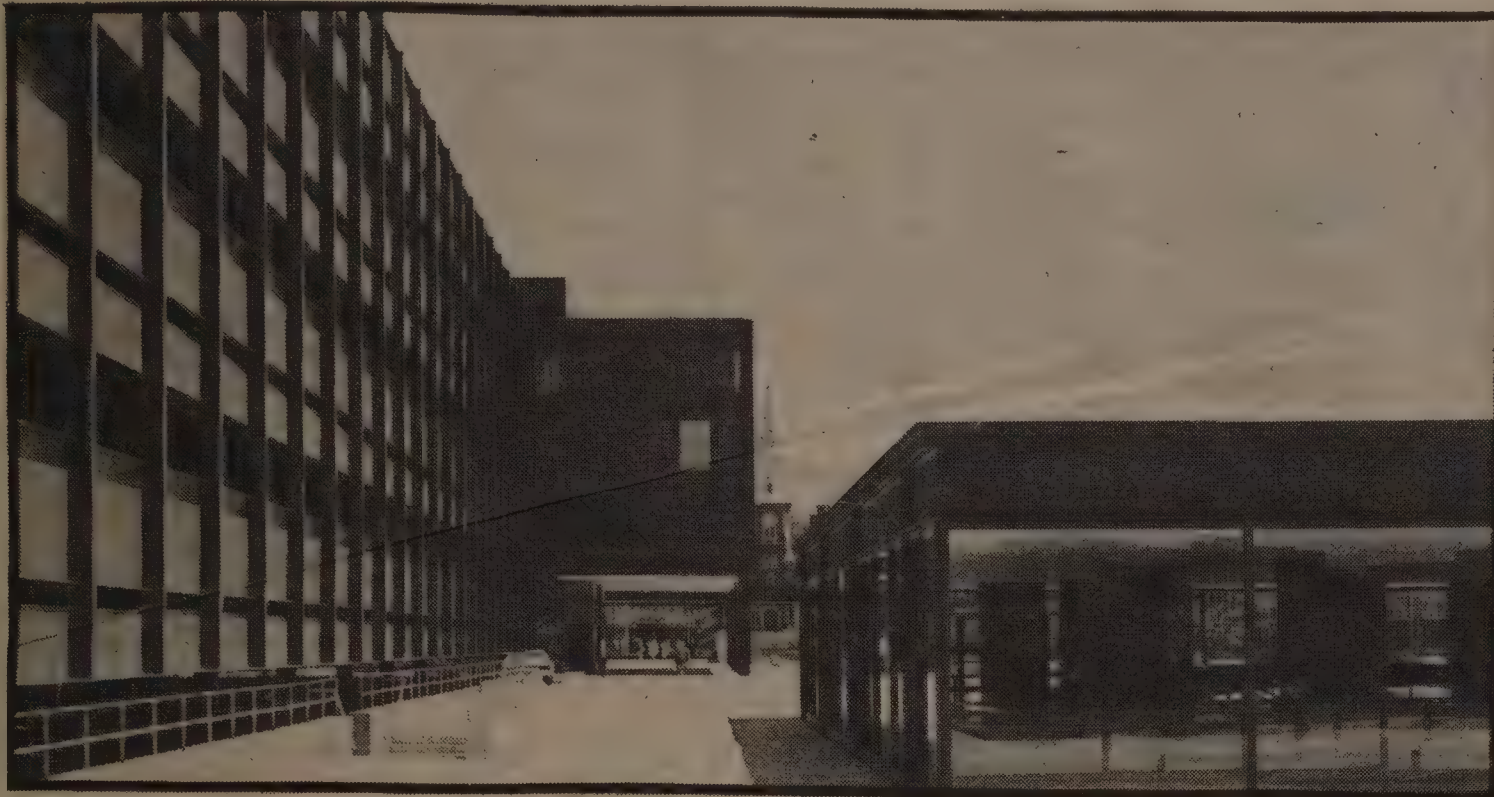
The Church Street Mall, however, will obviously reduce the number of available parking spaces in the downtown area. So the federal government is sponsoring an additional \$1.6 million to go toward a Church Street parking garage which will house 400 cars. The garage will be a part of the Public Works Program now in Congress, and the site of the construction now bears a sign advertising "JOBS." This new home for cars will supposedly replace the lost parking spaces created by the mall.

The question then rises: If they're trying to promote mass transit, why are they putting a parking garage in the heart of downtown Burlington? Ms. Goodrich responded to this question by saying that the garage will be taking care of the *present* problem. "As downtown Burlington becomes a focal point, then the mass transportation will expand." She added that a "park 'n ride" situation is what is ultimately hoped for.

AN ENDLESS LIST

The urban renewal project taking place East of Battery Street surrounding the Radisson Hotel hosts a series of new buildings, some of which have already been completed and some which still remain in their planning stages. In this area of renewal, there now exists a new parking garage, a couple of new office buildings, the Burlington Square Mall underneath, and the previously mentioned Radisson. This area is by no means overdeveloped at this point in time, but more buildings are being planned, including a badly needed Civic Center.

(continued on page 23)



180 acres and is indicative of the kind of growth Chittenden County is now experiencing.

There can be no doubt in anyone's mind that the Burlington area is booming. That the "prospects are great for rapidly building Chittenden," C. Harry Behney, director of the Greater Burlington Industrial Corporation (GBIC) said recently. No doubt, joblessness will be on the decrease and more and more money will be pumped into Northern Vermont over the next few years. The construction industry, which has been called "sagging" in Vermont by U.S. Senator Patrick Leahy, will be given a real kick in the "backside" as new plants like the Digital facility, new malls, and new homes all begin to spring up.

In the Burlington area, there are around ten major construction projects that have been completed, are being built, or still remain on the drawing board. Most of these projects have been looked upon as being beneficial to the community and in fact, there has been relatively little press or argument surrounding most of them with one major exception: the proposed Pyramid Mall which may be erected in Williston.

The Williston Mall controversy has sparked debate over such issues as sewage disposal, traffic congestion, tax problems, and aesthetic value. A question which then may be raised is: Have the solutions to all of these previously mentioned issues (sewage, traffic, taxes and aesthetics) been satisfactorily reached when discussing the numerous other projects?

A brief examination of just what some of these "other projects" are all about is in order.

200-300 NEW JOBS

The main offices of Digital Equipment Corporation, a twenty year old firm which is a "world-wide computer systems producer" and the "world's leading producer of mini-computers," are in Manard, Massachusetts, a suburb of Boston. Digital's decision to locate one of its many plants in South Burlington has been called GBIC's major coup, perhaps in its entire history.

Digital employs 25,000 people in thirty countries and four states (besides the Vermont plant, the company is also planning additional facilities in Merrimack, New Hampshire and Colorado Springs, Colorado), and at last count was ranked 326th on *Fortune* magazine's list of the top 500 industrial corporations. Digital's stock now sells for around \$45 per share on the New York Stock Exchange and its net sales during fiscal 1975 were \$736.3 million.

The South Burlington plant, as compared to Digital's home plant which was built in the 1800's, will only be just over one-tenth the size of the one million square foot Maynard facility, which is a newly renovated warehouse. Digital expects to employ as many as 300 workers at the Burlington plant, and executives of the firm have said that nearly all of the plant's employees will be recruited from local areas.

The decision to build on the South Burlington site was originally contingent on a number of conditions: the building of an access road, the extension of a

attitude."

The impact of the new facility on the community is not expected to hit until 1978, when completion is expected, but one can only speculate as to whether or not executives from the neighboring IBM, also a computer producer, will have any reaction to this impact. The IBM facility in Essex Junction occupies



1.2 million square feet and has been in operation since 1957. It is notable that when the IBM plant originally opened, it employed only 400 workers on 40,000 square feet. IBM now employs 4000 workers.

At the time of this writing, the projected cost of the new Digital facility was not known, but it was learned that the construction firm involved will be the Vapi Company out of Boston.

SHOPPING AND PARKING ON CHURCH STREET

It seems that the Burlington area is going "mall crazy." Probably the most unusual of all the malls though, proposed or otherwise, is the Church Street project. As it stands now, four blocks of Church



The main plant of Digital in Maynard, Mass. The 19th century building was once a mill.

Summer Calendar

Thursday, June 23rd

BURLINGTON

Children's Film, "Flipper's New Adventure" shown at 1:30 p.m. in 101 Votey, UVM. Admission is 50 cents.

Mini-Course in Italic Handwriting at Church Street Center, 135 Church St., Burlington. Held for six consecutive Thursdays from 7:30 - 9:30 p.m. \$24 fee.

Mini-Course in Manual Communication at Church Street Center, 135 Church St., held for six consecutive Thursdays from 6:00 - 8:00 p.m. \$30 fee.

Mini-Course in Relaxation and Energy Techniques, at Church Street Center, 135 Church Street. Held for six consecutive Thursdays from 6:30 - 8:30 p.m. \$24 fee.

Mini-Course in Self-Awareness through Music at Church Street Center, 135 Church St., Held on six consecutive Thursdays from 7:30 - 9:30 p.m. \$26.50 fee.

Mini-Course in Small Animal Care at Church Street Center, 135 Church St., Held on Four Consecutive Thursdays from 7:30 - 9:30 p.m. \$12 fee.

Mini-Course in Stone Masonry at Church Street Center, 135 Church St., Held on three consecutive Thursdays from 5:30 - 8:30 p.m. \$21 fee.

WEATHERSFIELD CENTER

Antique Show and Sale through Friday the 24th.

Friday, June 24th

BURLINGTON

Open Poetry Reading by R. Tinker Greene at the Church Street Center, 135 Church St., 8 p.m., admission is free.

WEATHERSFIELD CENTER

Antique Show and Sale

Saturday, June 25

BURLINGTON

Forum on Alternative Energy and Waste Disposal at the Church Street Center, 135 Church Street, 9 a.m. - 1 p.m. \$6 fee.

A Nature Walk for Leaders and Followers at Church Street Center, 135 Church St., 9 a.m. - 3 p.m.

A Tour and Discussion of Colchester Bog, Church St. Center, 135 Church St., 9 a.m. - 12 noon, \$6 fee.

DUMMERSTON CENTER

Congregational Church Strawberry Supper, Grange Hall, 5 - 6:30

MANCHESTER

Vermont Symphony Orchestra Pops Concert, Southern Vermont Arts Center, 8 p.m.

VERMONT ETV

The beginning of an 8-week festival of French classics. Tonight, "Lust for Evil" shown at 10:00 p.m.

Sunday, June 26th

BENNINGTON

First Annual Air Show at the Bennington Airport.

Monday, June 27th

BURLINGTON

Assertiveness Training Workshop 2 at Church Street Center, 135 Church St., 11 a.m. - 1 p.m. \$8 fee.

Scottish Country Dancing, Southwick Ballroom, 8 p.m., admission is free, at UVM.

Orientation for UVM class of '81 through June 28th.

Mini-Course in Yoga at Church Street Center, 135 Church Street, Held through July 1st from 6:45 - 7:45 a.m. \$10 fee.

Tuesday, June 28th

BURLINGTON

Children's Film, "Gulliver's Travels" at 101 Votey, UVM. Shown at 1:30 p.m., admission is 50 cents.

Workshop on Consumer Action at St. Joseph's Hall, Allen St. Burlington from 7:30 - 9:30 p.m. Admission is free.

Architecture and History Tours of Shelburne Farms, 1:30 - 4:30 p.m. \$6 per tour, call Church St. Center for information at 656-4221.

Twilight Track and Field through August 4th, every Tuesday, Wednesday, and Thursday. All ages, no fee, 6:30 - 8:30 p.m. at BHS Track.

WALDEN

United Methodist Church Hot Dish Supper from 5:30 on.

Wednesday, June 29

BURLINGTON

Children's Film, "Gulliver's Travels" at 101 Votey, UVM, 1:30 p.m. 50 cents.

Film, "A Star is Born" at B-106 Cook, UVM, 7 & 9 p.m. Admission is \$1.

Workshop on The Legal Rights of Women at the Church Street Center, 135 Church St., 7 - 8:30 p.m. \$2 fee.

Assertiveness Training Workshop 2, at the Church Street Center, 135 Church Street, 11 a.m. - 1 p.m. \$8 fee.

HANNIBUL'S.
A lot of things...
to a lot of people.



HANNIBUL'S

152 CHURCH ST.



Thursday, June 30th

BURLINGTON

Home Economics Workshop on contemporary Home Furnishings, through July 1st, Marsh Life Science Bldg., UVM. 8 a.m. - 12:30 p.m., call 656-3261 for more information.

Children's Film, "Gulliver's Travels" at 101 Votey, UVM, at 1:30 p.m. 50 cents.

Workshop on Mount Mansfield Alpine Ecology, call Church St. Center for more details at 656-4221. 9 a.m. - 4 p.m. \$12 fee.

EAST MONTPELIER

Old Brick Church Strawberry Festival from 5:30 on.

KILLINGTON

Summer Playhouse opens Thursday - Monday 8:30; Theatre for Children, performances weekly at 3 p.m.

STOWE

Stowe's Summer Playhouse opens with "Babes In Arms" and will play through July 4th. Presented by the Green Mountain Guild, it will be held at the Spruce House, Spruce Peak. Showings Thursdays through Mondays. Curtain Time is 8:30 p.m. Admission: Adults \$6; under 12 and over 65, \$4. Season Tickets are available.

WESTON

Old Parish Church Tag Sales, every Thursday from 1 p.m. - 4 p.m.

WEST WOODSTOCK

Auction at Grange Hall, 6:30 p.m.

WOODBURY

Methodist Church Bazaar 10:00 a.m. - 4 p.m.

WOODSTOCK

41 Craftsmen on the Green

WILMINGTON

Memorial Hall Quilt Exhibit through July 25th.

ETV

"Rules of the Game" will be shown at 10 p.m. as part of ETV's French classic series.

Monday, July 4th

ARLINGTON

Fourth of July Celebration

BOLTON

Bluegrass Festival, starts at noon.

BRATTLEBORO

Fourth of July Celebration.

CAMBRIDGE

Auction, 11 a.m. - 3 p.m.

EAST CORINTH

Chicken Barbeque at 12 noon.

HINESBURG

United Summer Church Bazaar at 2 p.m.
Old Fashioned ice cream social at 7 p.m.

MIDDLEBURY

Vermont Symphony Orchestra benefit concert, Memorial Field House at 8:15 p.m.

NORTH DANVILLE

Fourth of July Celebration throughout the day and evening.

NORTHFIELD

St. Mary's Auction at 10:00 a.m.

**continued on
the next page**

Sunday, July 3rd

ADAMANT

Methodist Church Strawberry Festival from 3-6 p.m.

ISLE LA MOTTE

St. Anne's Shrine Lake Champlain Fish Fry

SHELBURNE FARMS

Vermont Symphony Orchestra Pops Concert at 4 p.m.

STOWE

Stowe's Summer Playhouse presents "Babes in Arms" see June 30th for details.

Friday, July 1st

BRISTOL

Country A-Fair through July 4th

HARTFORD

Vt-2 Celebration; part of the observance of Vermont's bi-centennial.

ISLE LA MOTTE

St. Anne's Shrine Barn Dance

LEICESTER

Community Picnic, Central School at 6 p.m., every family bring hot dish or salad.

STOWE

Stowe's Summer Playhouse presents "Babes in Arms" see June 30th for details.

Saturday July 2nd

BRANDON

Methodist Church Strawberry Festival Vt-2 Celebration through July 4th; part of the observance of Vermont's bi-centennial.

BROWNSVILLE

Baked Bean and Salad Supper, Grange Hall 5 - 7 p.m.

BARNARD

Craft Fair and Flea Market, 10:00 a.m. - 4 p.m.

BRATTLEBORO

Trinity Lutheran Craft Sale, starts at 10 a.m.

NORTH POMFRET

Congregational Church Strawberry Festival

STOWE

Stowe's Summer Playhouse presents "Babes in Arms" see June 30th for details.

SWANTON

St. Anne's Antique Show through July 3rd.

WAITSFIELD

Country Fair, 10 - 5 p.m.



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B.T. McGuire's

**152 CHURCH STREET
BURLINGTON, VERMONT**

continued from
the previous page

STOWE

Last showing of the Stowe Summer Playhouse presentation "Babes in Arms" see June 30th for details.

Stowe Marathon - a fun race open to all, from the village to the Three Green Doors on the Mountain Road. Time: noon. No charges, prizes. Entry blanks available at the Stowe Area Association Office.

Fireworks display - location to be announced.

WOLCOTT

Parade at 10:00 a.m. followed by a picnic at 12:30.

Tuesday, July 5th

BURLINGTON

Children's Film, "Heidi" 101 Votey Bldg., UVM, 1:30 p.m. admission is 50 cents.

Film, W. C. Fields' shorts, "The Barber Shop," "The Fatal Glass of Beer," "The Pharmacist," B-106 Cook, UVM, 7 & 9 p.m., admission is \$1

High School Music, faculty recital, Music Bldg., (Recital Hall) UVM, 8 p.m. Continuing Ed.

Workshop on Economics of Insurance, every Tuesday through July 19th, Held at the Church St. Center, 135 Church St., 7 - 8:30 p.m., \$3/session.

Master Classes with Betty Allen, Mezzo Soprano, at Church St. Center, \$12 for a participant and \$3 for an observer. Additional dates include July 6th and July 12th.

Films and Discussions on Where have we come? Where are we going? Tuesdays through August 30th from 7:30 - 9:30 p.m. Free at Church St. Center, 135 Church St.

Wednesday, July 6

BURLINGTON

Champlain Shakespeare Festival, Opening Performance, "Two Gentlemen of Verona," Royall Tyler Theatre, UVM, 8 p.m.

Children's Film, "Heidi," 1:30 p.m., 101 Votey, UVM, 50 cents.

Lecture, Elmer L. Gaden Jr., EMBA Dean, B-112 Cook Bldg., UVM, free, at 8 p.m.

Picnic, Redstone Green, 5 - 6 p.m., UVM, admission \$3.50 or 8 coupons, Continuing Ed.

Social Hour, Hamilton Lounge, UVM. 4:45-5:45 p.m., admission is \$1.20, Continuing Ed.

Lecture, "The Civil Rights Movement in Northern Ireland" at the Church St. Center, 135 Church St., 8 p.m., \$2 fee.

Thursday, July 7

BURLINGTON

Champlain Shakespeare Festival, "Two Gentlemen of Verona," Royall Tyler Theatre, UVM, 8 p.m.

Film, "Trouble in Paradise" B-106 Cook Bldg., UVM, 7 & 9 p.m., \$1.

Children's Film, "Heidi," 101 Votey Bldg., 1:30 p.m., UVM, 50 cents.

International Folk Dancing, Southwick Ballroom, UVM, 8 p.m. \$1.

GREENSBORO BEND

Chicken Pie Supper, St. Michael's Hall

STOWE

Stowe's Summer Playhouse presents "The Prisoner of Second Avenue," which will play through Monday, July 11th. Presented by the Green Mtn. Guild, it will be held at the Spruce House, Spruce Peak. Curtain time is 8:30 p.m. Admission: Adults \$6; under 12 and over 65, \$4. Season tickets are available.

WOODSTOCK

St. James Church Fair, 10:00 a.m. - 4 p.m.



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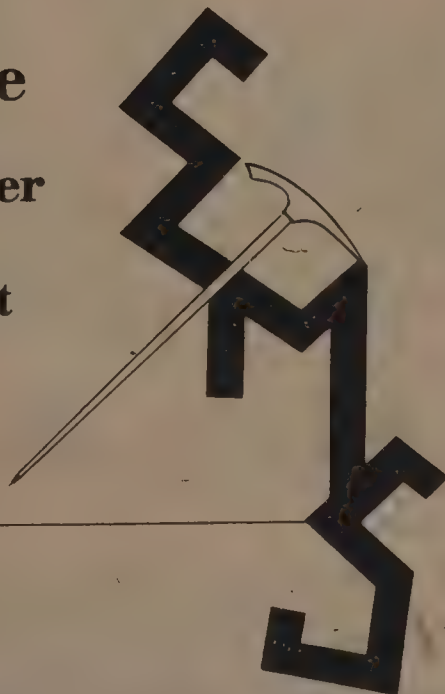
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Diversions

International Insight: England

by Colby Hayes

Part I: Getting There, London

Well the plans were almost complete. Sort of. Complete enough that I had my plane ticket in my hand and someone waiting for me at the airport. I hoped.

"Mommy and Daddy" drove me to the airport. They chattered nervously all the way to Kennedy. Their basic concern being that their "baby" was going to Europe "all on her lonesome." I wasn't planning on being lonesome, but that comes later in the story. I was worrying about the plane ride there. My thoughts wandered from whom I was going to be sitting next to, and then the wondering if the plane would actually ever make it, or if it would put down somewhere in the middle of the Atlantic Ocean, and I would have to swim the rest of the way in shark-infested waters. I wasn't too worried about it, but in any case, I let my parents check my baggage and I went off in search of a flight insurance booth. I took out \$1,000,000.00 in insurance, naming the *Cynic* as my beneficiary. I hoped they appreciated it. But, if you ever decide to get one of those flight insurance things, for God's sake, sign it, send it to someone you want to worry, but don't read it. You never would realize all of the horrible things that could happen to you on a flight until you read the items that are categorized down to every little detail. You know, I think one of the worst words in the English language is the word "maimed," it sounds so permanent.

As we had arrived at the airport two hours before flight time (at Mommy and Daddy's insistence), I settled as comfortably as possible into a lounge chair overlooking the lobby. Anxiously, I looked forward to one of my favorite activities, people watching. Unfortunately, I found no individuals particularly outstanding and so — I sank further into my chair and lost myself totally in a glass of Sauterne.

"Colby, they've called your flight," father informed me as he jostled my shoulder and brought me out of my haze. Our trio trekked along to the departure gate, father droning on, "Did you pack your toothbrush? Are you sure you have your keys to your luggage?" and so on.

Kissing "the rents" goodbye, I boarded the plane casually inspecting my fellow passengers. The variety was what I expected. Young families with kids too young to remember the experience of going to Europe, your middle executive type, and a sprinkling of college students, like myself. I said hello to the stewardess, and strapped myself into what would be my seat for the next 6½ hours.

I nonchalantly glanced over at my seat partner. An attractive lady in her 50's, I couldn't help but notice her 3½ carat (at least) diamond ring (and a pendent to match). I guess I was staring. She said, "My husband is in the jewelry business." Ah well, those of us less fortunate have to deal

with other matters.

Anyway, being a somewhat skeptical person, I have always been suspicious of planes. The way they insist you buckle yourself in, it's as if they expect to come to a sudden stop, like into the side of a mountain. To put these thoughts out of my mind, I ordered a double scotch on the rocks, and busied myself with the contents of the pocket on the back of the seat in front of me.

There was an old peanut butter sandwich (probably left by some poor passenger who was tired of getting chopped steak for a meal which I invariably get every time I fly), an ancient Erskin Caldwell novel (that is, if

should be stewardii, like the plural of jackass should be jackaii, but that has nothing to do with the subject. These stewardii (stewardesses, whatever), are all basically alike. They've all been to smile school, and have been well-trained in four basic phrases of the English language. "Hello." "Welcome aboard." "Coffee, tea, or milk?" and "Both Miss Jones and myself have enjoyed having you aboard."

Anyway, I unstrapped myself, and buried my nose in my *Cosmo*, but soon tired of that, as I already knew the Bachelor of the Month. Left with a boring old movie I had already seen, I was soon floating through

never really believed until I bought something in Harrod's and received a strange look from the clerk when I gave him the Whitechapel address.

Anyway, we headed off in the direction of London Tower to see the Crown Jewels. Although I feel quite well-versed on the subject of 200 years of American history, I fell silent and listened in awe as Susan expounded on eleven hundred years worth of British history. The last stop in the Tower, the Crown Jewels. We wandered slowly by endless arrays of diamonds, rubies, sapphires, gold, and silver. I had never seen such a display in my life.

"Colby," someone called,

we headed to St. Catherine's Wharf. A reconstructed wharf just under the Tower Bridge (no folks, when that eccentric American millionaire bought the London Bridge, it wasn't the Tower Bridge). St. Catherine's hosts a whole series of shops, restaurants, and pubs, the best known being the *Dickens*. It was here I was introduced to that famous English ale known as "bitter." Not only did I find it bitter, I found it downright nauseating, and so I began on gin and tonic. ("When in Rome do as Romans do" is a qualitative statement explaining why I strayed from my customary scotch on the rocks.) I managed to apologize for a rather obnoxious couple from Kentucky who desperately tried to turn me into a typical Britisher ("Do you all do this every night?" he asked. "I think this here is the most fabulous custom.")

Susan and I set off once again, this time to pick up friends and head for the Empire Ballroom on Leister Square. We parked Susan's car, and the five of us headed in. I had been forewarned, but I hardly expected to be accosted the minute I walked in the door.

"Dance?" the fellow said, with that terribly broad British "A."

"No," I told him, and hurried along with the others to the bar.

"Dance?" said another.

"No," I said.

It was beginning to sound like a tape recording.

I finally gave in, and was talking with some fellow, who I soon realized had a horrible Cockney accent.

"I'm here with a group of Stagnauts," I thought I heard him say.

Now this one was difficult. I had already learned that a "jumper" was a sweater, an "articulated lorry" was a truck, but a "stagnaut?" I searched my vocabulary trying to equate it to an astronaut or an aquanaut.

And so the story goes, I soon found out what a "stagnaut" is. "Naut" is just the Cockney pronunciation of night. I just gave up trying to figure out what everyone was saying and just smiled and shook my head at various intervals.

Time was moving quickly, and one or two of the girls had to be on duty in the morning, so we had to be on our way. You have to realize that this was several G & T's later. We headed toward the car.

"I say, Susan," someone said looking over her shoulder, "Isn't that where you parked your car?"

"It couldn't be," Susan answered. "It isn't there."

We trudged on.

"Yes it was."

"You don't suppose..."

We retraced our steps.

It was unfortunate, but it happened. Someone pinched Susan's car.

Off in search of one of those infamous London bobbies. At

(continued on page 24)



Windsor Castle, Norman Gate and the Round Tower all in jolly old England.

anyone can understand Erskin Caldwell), and one of those innocent looking little white bags, with instructions written on it in three different languages (French, Italian, and Hebrew) which roughly translated reads, "In here, slob." But, my scotch arrived before I had time to explore farther, and we were airborne.

The voice of the captain came across the PA system. Now, I want you to close your eyes for a minute and picture him. There — can you see him? Straight teeth, but a crooked smile, hair greying around the temples, his cap slightly cocked, you almost get the impression of "Daddy is going to take us flying today." He spoke with authority, "This is Captain Barr speaking, welcome aboard. We'll be flying at a speed of, ah..., I don't know..., say around 350 miles per hour, and will be reaching an altitude of, well..., it'll be up there. We're experiencing strong tailwinds tonight, so we will undoubtedly reach our destination early." Of course, we could also reach our destination early if we decided to land somewhere in the middle of Greenland.

I then turned my attentions to the stewardesses. Actually, I think the plural of stewardess

memories of my last visit in England. I was only an eight year old school child. In fact, my best school chum, Susan, would be meeting me at the airport. We had been writing each other through the years (all 13 in fact) — but what would she be like? Would we have anything to say? Terror gripped my stomach, and I alertly ordered another double scotch, and was soon quite at ease. So much at ease, in fact, that the next thing I remember was Mrs. Stemmer, my seat partner, screaming in my ear (or at least it seemed like screaming), that we would be landing at Heathrow in ½ hour.

Occupying myself with repacking my handbag, then customs and other such red tape, I had little time to think of my encounter with Susan. So, when I stepped past the barricade separating customs with the throng of people anxiously awaiting the flight arrival, I crossed the void of the past thirteen years, and embarked on a new, but not unfamiliar friendship with Susan.

We hurried off to Whitechapel, the home of London Hospital, where Susan is a nursing student. She kept telling me that this was the "bad" section of town, which I

"are you all right?"

I realized that it was Susan talking to me.

"Colby, what's the matter with you?" she queried once more.

She shook me hard, and looked at me quizzically. My eyes were fogged over.

Relating the incident to me later that day, Susan told me I was mumbling the words, "Koh-i-nor, Koh-i-nor" again and again in a squeaky voice unlike my own. It took me a while to realize what had happened. I had apparently become transfixed by the Koh-i-nor diamond, one of the treasures in the Crown Jewels. I can't tell you how large it is (but it is very large), and I can't tell you whose crown it is found in (my mind goes fuzzy just thinking about it), but I can tell you that diamonds of good size and brilliance create a strange emotional reaction in me. I fear it's getting worse with age.

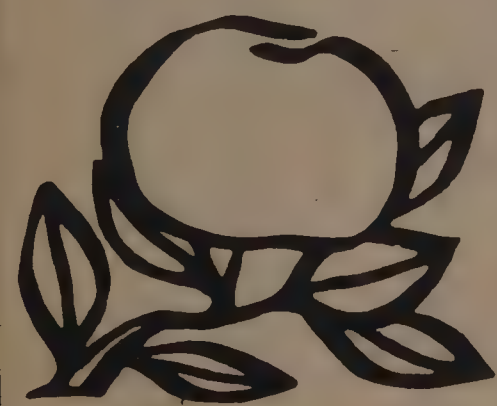
Finally, shopping on London's prestigious Oxford and Regent Streets. I'm not saying that I spent a lot of money, but, thank God for Daddy's American Express card.

The day wasn't over yet. Just because all the sightseeing spots and stores were closed, we had an entire evening to spend. So,

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The Center for Service Learning (OVP) at the University of Vermont is recruiting volunteers for various summer positions. These positions are listed as follows. If you are interested, contact Peggy Roy, at 656-2062.

1) Develop handout material on WILDLIFE IN VERMONT. Work with a biologist in Wildlife Management.

2) Teach an elderly woman how to use a knitting machine. Anyone who knows anything about knitting would be helpful.

3) Someone is needed to transport an epileptic student to Adult Basic

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5) German tutor is needed for a High School student.

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Vermont ETV looking for Big Bird - Vermont ETV has an unusual opportunity for a non-claustrophobic, slender male. Play Big Bird at ETV promotions such as parades, fairs, auction. Bird can select his own escort. Call Ann Curran at 656-3311 for details.

Franklin Square

(continued from page two)

to service the entire North Avenue Community. How many middle-class parents would send their children into a fenced-off, separated, low-income, high crime ghetto to participate in recreational activities? The answer has been none. The recreation hall, by physical design, serves only Franklin Square. Actually, it does not even serve Franklin Square as it is the target of constant vandalism and is rarely in functional order.

In tying some of these findings together, I believe it is fair to say the objectives set forth for Franklin Square have not been met. Socioeconomic integration has not occurred. This is largely due to the physical handicaps of the project described earlier. Newman writes, "The introduction of a large grouping of new buildings of distinctive height and texture into an existing urban fabric singles out these buildings for particular attention. If this distinctive image is also negative, the project will be stigmatized and its residents castigated and victimized." This provides an adequate explanation of Franklin Square's failure.

The objectives of our national housing

policies have also not been met. Instead of eradicating slums, the federal housing policy has created slums. Instead of reducing unemployment, federal housing programs have encouraged unemployment. Instead of socioeconomic integration, we have low-income ghettoization.

What can be done to solve these problems? At the root of the mess mentioned earlier are federal regulations. Since 1937, when public housing was born, there have been few changes in federal policy. The changes which have occurred have been in the area of federal subsidy regulations and not housing project tenant living improvements. With the many failures in public housing over the years, surely something should have been learned and changes made to alleviate problems. This has not been the case. Any program which, over a forty year period, is unable to meet the needs of its clients is ineffective. It is the opinion of this writer that the entire housing program needs to be renovated from the central HUD office all the way down to local housing authorities. The federal housing program must be responsive to the needs of the poor.

Problems at Franklin Square stem primarily from federal housing policies. There are, however, some local solutions to Franklin Square problems. One BHA

official cited two possible solutions. One solution would be to level the project and start over again. Another solution suggested was the sale of the project to a private developer who could refurbish it and rent it out as middle-income garden apartments. The money made from the sale could be used to build another facility. Neither of these solutions are likely to occur, nor do they really solve the immediate problems facing Franklin Square.

For tenants' lives to improve at Franklin Square, they must be allowed to become a part of their surrounding community. First, the fence which isolates the project must be taken down. Next, a second road entrance must be built leading to the East side of the project. This would further connect it to the community as outside traffic using the access road would pass through the project. Third, the recreation hall could be made available to the entire community and other community services available to the people at Franklin Square. A fourth step should be to provide each family with a plot of land to grow a garden or provide a play area for their children. As Newman indicates in his book, a piece of ground adjacent to a living unit, provided for the exclusive use of one family, is cherished regardless of how small.

This could easily be accomplished at Franklin Square by dividing up the presently barren quadrangle among the

project families. If this piece of land were taken care of, it would also provide a more attractive living-room view. These physical improvements would help the project and are not at all beyond the realm of feasibility.

There are also some non-physical improvements which need to be made. Dis-incentives for employment must be reduced. The maximum income standards, which place a ceiling on the amount a Franklin Square resident can earn, should only apply to new tenants. They should not be imposed upon tenants who enter poor and raise their income above poverty standards. This change would create economic integration and provide incentives for seeking high paying jobs. BHA housing application hours should be expanded. Currently, applications are only accepted between 9:00 a.m. - 12:00 p.m. This does not provide time for employed individuals to apply for housing. The addition of evening application hours would alleviate this problem. Finally, the attitudes of Burlington community members toward Franklin Square must be changed. This can only happen through time and by Franklin Square tenants throwing off their current poverty stigma and low image of themselves.

Forty years of a United States housing program have passed. The poor in Burlington, Vermont, and in the nation, are still ill-housed. This must be changed.

Expansion

(continued from page 17)

There are also a number of new industrial concerns: one in Burlington, the Hayward Tyler Pump Company and one in Winooski, the York Capacitor plant. Possibly the least known of all the projects that this writer encountered was the addition to the University Mall next to Zayne's, which will provide for more retail space in that mall.

And then it's back to the 480,000 square foot, 80 store proposed Pyramid Mall in Williston, the project which, throughout all of the other construction going on, has been most severely criticized.

It's true that new construction projects are usually commendable in one way or another, one of their main assets being the increased number of employment opportunities. Up until this point, with a few exceptions, aesthetics have not been too greatly damaged as is evidenced by the Burlington Square Mall. The only real reservation behind all of this construction, once all of the problems: zoning, sewage, and the like, are ironed out, is that the Burlington area is in danger of losing something, probably its class, if it has not already lost much of it. All too frequently do people return to Burlington after an extended absence, only to comment on how things have grown. It's merely a symptom of progress.

The one thing which we should all be wary of though is knowing when to stop, when to apply the brakes. While I-89 is a far cry from the New Jersey Turnpike, let's hope that a vacationing Newark, New Jersey family never hears the statement, "Look Mom, it looks just like home," from their five year old on their approach to Burlington.

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JAMES MONTGOMERY SUN. July 3

EROS MON.-THURS. July 4-7

Nightly Entertainment

INTN'L INSIGHT

(continued from page 23)

times I wonder what they have under those little pointed hats of theirs. Wouldn't you know, there were none to be found. The next step was to find a telephone box in Leister Square that was in working order. Miraculously, in the midst of our search, two bobbies arrived and kindly directed us to the Bow Street Police station.

"No," the desk sargeant said upon our arrival, "Your car hasn't been towed. I'm afraid someone's nipped it."

So, after the fellow ate all our candies and Susan finished up all the paper work, we were kindly informed that, 1. It wasn't in his precinct and Susan would have to take it up with the Vine Street Station tomorrow, and 2. No, he wouldn't call a taxi, wouldn't give us a number for one, but that we could walk somewhere or another (about a mile away) and we might be able to find a taxi there.

So much for the courteous London bobbies.

Ah well, we returned to Whitechapel at around 3 a.m., and Susan and I miraculously managed to arise at 9 a.m. and arrive at Buckingham Palace in time to see the changing of the fusrds.

It is quite a gala event, and of course the whole country had gone Jubilee Mad, and the turn-out was amazing.

So after a walk through St. Jame's Park and Westminster

Abbey (and another session of 11 hundred years of British history), we packed up and toured yet another part of London, in search of the car pound. Fortunately, nothing was damaged, and only a road atlas was stolen.

Susan then took me out to dinner, a nice Mexican restaurant on Sloane Street. The strolling musicians played several tunes for us as I drank too much Sangria.

Next stop, London Dental School for a party. We found ourselves back in Leicester Square. Great place, even if the bartender swears he saw me at the Rose & Crown four weeks ago.

This one rather nice chap tried to convince me that Iggy Pop was the best musical talent ever and that he lived next door to Winston Churchill's place, and then tried to take me off in a dark corner and maul me, but I evaded him and reminded him that it was a public place. Ah well, better luck next time.

Susan had found someone herself (or was it, someone had found Susan), and we drove them off home to God only knows where in London, and returned once again to Whitechapel, too early in the morning. This of course was an unfortunate incident as we were to visit Windsor Castle, and I had to look nice when I stopped in to see Chuck.

Next: Part II, Windsor and Gravesend.

UVM's LaPointe Elected to College Baseball Hall of Fame

University of Vermont's most successful and one of the most popular baseball coaches in the country, the late Ralph R. Lapointe, has been elected to the American Association of College Baseball Coaches' Hall of Fame, it was announced at the College World Series in Omaha, NE, June 10.

Lapointe will be inducted into the Hall of Fame at the annual Coaches' Hall of Fame Dinner in Atlanta in January, 1978. At that time, plaques will be presented to Lapointe's family (Mrs. Cathryn A. Lapointe, sons David and Tom and daughter Michele), the University and the College Coaches Hall of Fame located at Western Michigan University in Kalamazoo, MI.

In making the announcement, Glen Tuckett, President of the American Association of College Baseball Coaches, said that "Lapointe joins the more than 50 current and former college baseball coaches in the Hall of Fame. This is the most prestigious and meaningful honor that can be bestowed upon a college baseball coach."

"I'm so terribly pleased that Ralph has won this fine award, but more pleased that so many people still think of him. This award is a living memorium to Ralph. I'm very thrilled," said Mrs. Ralph "Kit" Lapointe.

"Two great things have happened to baseball at UVM in the last two weeks, this award, of course, and the bringing back of UVM baseball to varsity status."

Lapointe posted a 216-127-2 record for 16 years at the University of Vermont and never had a losing season. Before beginning his head coaching duties at his alma mater, Lapointe was a standout high school and collegiate football player at Winooski High School, his hometown, and UVM, the school he loved.

Before returning to Vermont in 1951, Lapointe signed with the Philadelphia Phillies and was called up to the majors in 1946 late in the season. It was in 1947 that Lapointe had a great rookie year, hitting .308 and playing top defensive ball at shortstop. That .308 average was the highest for a National League rookie and he was named *Sporting News*' Rookie of the Year.

Lapointe finished his major league career with the St. Louis Cardinals, closing out his professional years with stints at Rochester and Toronto, both in the International League, and finally with Tulsa of the Texas League.

But, it was in collegiate coaching that Lapointe made his

mark, and he soon was looked upon as one of the top baseball coaches in the East.

In Vermont state college competition, Lapointe guided his Catamounts to a stunning 72-15-1 record and won or shared 13 state titles. In the Yankee Conference, Lapointe led Vermont to the championship in 1962 (eventually losing to Holy Cross in the championship game of Region I) and a tie for the crown in 1965. His Conference coaching record was 65-55-1.

The 1962 season was Lapointe's best. Vermont was 21-6, placing second in the NCAA Region Tournament. Vermont also went to the regional finals in 1956, when his team was 18-6.

Lapointe sent eight players into professional baseball, including current Jacksonville University baseball coach, Jack Lamabe.

Soon after Lapointe passed away in 1967, the University unveiled an oil portrait of him which today hangs in the lobby of the Roy L. Patrick Gymnasium. Also, each year the champion of the Yankee Conference receives the Ralph R. Lapointe Trophy. That award began in 1968.



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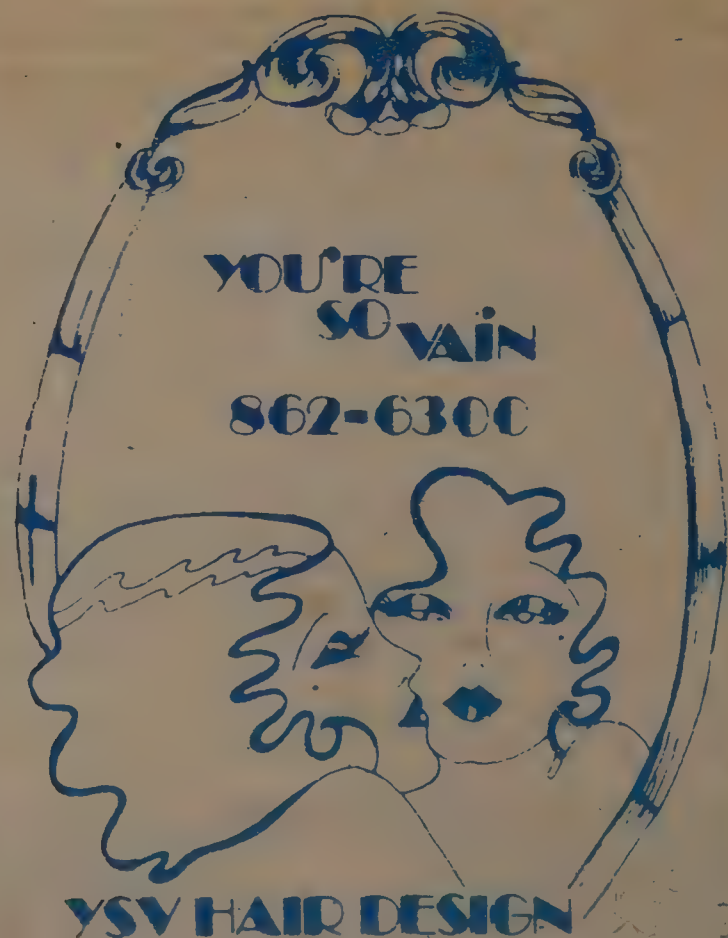
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Carter's Administration:
Six Months Later
by John Franco

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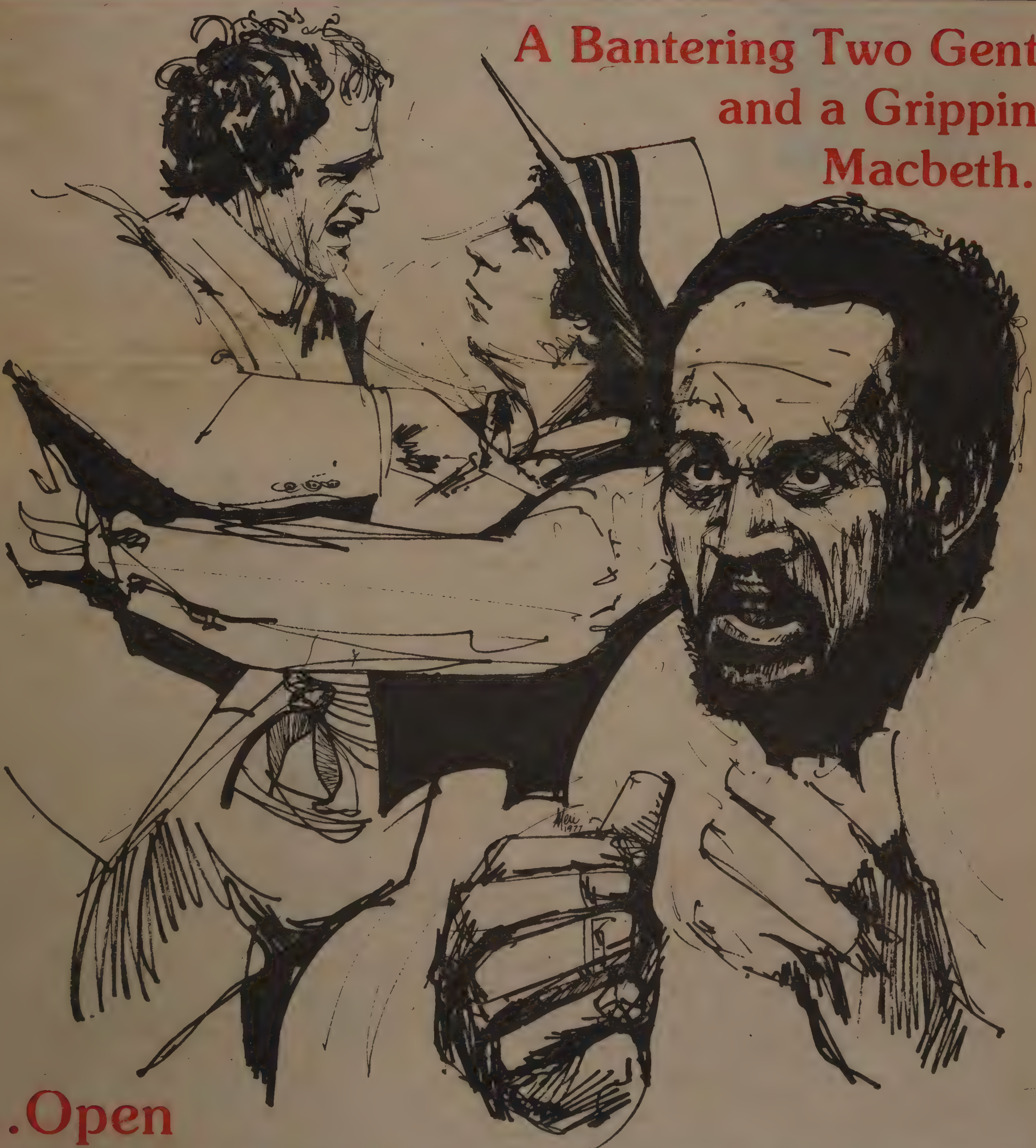
VOLUME III

NO. 2

"It's a bummer when it rains in the summer."

JULY 7, 1977

A Bantering Two Gents
and a Gripping
Macbeth...



...Open
the '77 Champlain Shakespeare Festival

The Ski Industry : An Expanding Business

by Scott Sartorius

The term "ski area" is fast becoming synonymous with the concept "year round resort." The Vermont ski industry no longer caters solely to those bold enough to encounter the icy roads and snow covered trails of the Green Mountains, but over the past years has extended itself to include a vast expanse of summertime activities.



The areas have all hired broad-smiling, well-tanned tennis pros, erected multitudes of tennis courts and swimming pools, landscaped 18 hole golf courses, and have even hooked up with advertising agencies to sell their products. It seems that even the best launched of ad campaigns and the most elegant of facilities, though, don't have the drawing capabilities to fill these ski resorts in the summer to the extent that the winter skiing does, and understandably so. Thus, the ski areas have to rely on their winter business for a majority of their income.

SKI AREAS IN SUMMER

For instance, Bolton Valley attributes only 35% of their total revenue to their summer business while employing less than half of their total winter work force. Still, Bolton's expanded tennis programs, social activities and the like have caused the area to realize "double the amount of figures" in terms of revenue this June as compared to June 1976. The area's summertime revenues are realized mainly from money collected from room rents and restaurant bills, with the remaining 65% of their total income stemming mostly from lift tickets.

In another example, Stowe fills 5000 beds in the winter, but only 3000 during the summer. While the Mount Mansfield Company is a separate organization, a spokesman for Mt. Mansfield, Bill Riley said, "You have to consider Stowe and the ski area as one entity. You shouldn't take the mountain by itself." This is the case with many of the Vermont ski areas. The Mount Mansfield Co. is the largest single contributor to the Stowe Area Association, with the entire organization employing 800-1000 workers in the summer as compared to 1500 people during the winter season.

This close kind of association between a ski area and a town is also the case with the Smuggler's Notch Area. Smuggler's Notch claims to have a "unique" situation, because the area owns both the mountain and the lodging nearby. Jack Bickart of Smuggler's said that the area employs about three times as many people in the winter as they do in the summer and that the summer sees only 400-450 of their 1700 beds filled. Smuggler's Notch, though, is not as optimistic about this summer as is Bolton Valley, calling last summer "phenomenal" due largely to the Olympics held in Montreal.

At any rate, the trend seems to be that the mountain companies are either expanding themselves to offer more summertime activities or they are teaming up with the neighboring hotels and restaurants creating some type of "association." The Sugarbush Valley is no exception to this rule, as is indicative of the Jazz Festival which will be held at Glenn Ellen later on in the summer during August. Accordingly, tourists are heading up (or, down) to Vermont in greater and greater numbers each successive year to these "year round resorts" once just "ski areas."

THE TOTAL EFFECT ON TOURISM

It's notable that the past winter season brought 2 million visitors to Vermont, only half of which were skiers. Nevertheless, George Donovan of the Vermont Department of Travel called those months a "record ski season." (This figure representing "visitors" should be differentiated from the actual number of "skier visits" which was 3 million.) At the same time, it has been predicted that the total number of visitors for the entire 1977 year will be 7.2 million, indicating that the remaining 5.2 million or about 70% of all Vermont's visitors were here during the non-winter months (May through October). Thus while the ski areas present their greatest contribution to the state's tourism revenues in the winter, the bulk of all such revenues realized by the state as a whole is from the summer months. As a group, recreation and tourism are the second largest contributor to the state's gross product preceded only by manufacturing.

It has been estimated that Vermont's 1977 tourists will spend about \$340 million. This figure should be taken in light of the fact that during last year, the bicentennial, estimates showed that 7.5 million tourists were supposed to show up, when only 6.8 million actually did. The bicentennial year yielded about \$310 million for the state, also short of original predictions. Last year too showed that about 70% of all tourists visiting Vermont appeared during the months of May through October.

Nevertheless, 1977 has been called a "record" skiing season. In fact, Bolton Valley said that their winter revenues showed a 21% increase this year over those of 1976. Doris Ryan, a spokeswoman for Bolton, attributed this increase to a harder, more effective job in marketing and advertising, the western snow drought, and great snow all season long. Stowe, on the other hand, said that 1977 was "normal" for them as compared to last year. Smuggler's Notch, like Bolton, felt an increase in winter revenues but largely because of a good "travel agent program" which rerouted many clients coming East.

SKIING AND UNEMPLOYMENT

The anomaly which showed that when ski areas make most of their money, in the winter, is also when tourist revenues are lowest for the state as a whole, can be paralleled to employment. That is, when the ski resorts are employing their greatest number of people, the state is traditionally suffering from its highest unemployment rates. For example, in 1976, unemployment rates above 10%, the year's highest, occurred during the months of January, February, and March. (This year's figures were 8.9%, 9.0% and 8.6% respectively.) This correlation, even though it seems to be a negative one, shows that the ski industry has relatively little effect on the state's overall unemployment levels. (There are obviously many other factors at work in determining these levels, the main one being that the construction industry is slowed in winter.)

While the ski industry by itself has a seemingly small effect on employment rates, tourism as a whole does. "Tourist jobs" as they might be called, are thrown into the category of the "service industry." Any figures surrounding the service industry must be evaluated carefully, because professional services, such as doctors and lawyers, are included in addition to the hotel/motel and restaurant jobs most often associated with this category. In 1975, there were about 31,000 people employed in the service industry (out of a total labor force of about 127,000 working people), and a "ball park" estimate would say that all of the state's ski areas employ a number which hovers around one-third of the total in this category during peak season.

The average annual wage for a person in the service industry was \$6228 in 1975, which is low as compared to the average annual wage for all Vermont industries, \$8167. The figure gets even lower for such "tourist jobs" after the professional service wages are filtered out. The bottom line is that tourist jobs are low paying, unstable, and seasonal. Thus, while about 25% of all Vermont jobs are in the service industry (a figure which has steadily been increasing over the past

few decades), their low income levels help to account for a per capita income of only \$4925, thus ranking Vermont 39th (of the fifty states when measuring per capita income.)

A GROWING INDUSTRY — GOOD OR BAD?

Even while a particular "ski town" might have a higher unemployment rate and less retail sales during the summer, one can sense a more relaxed atmosphere — especially amongst the residents. The streets aren't as crowded, moaning and groaning about out-of-staters dies down to a dull roar, and there isn't a traffic jam halting all movement each morning and each afternoon. The people living in towns such as Stowe and Warren and Waitsfield all recognize that skiing is essential for their economies, but it's probably true that the first snow of the winter always comes too soon.

Unfortunately for some, the idea of the ski town that "never closes" is beginning to change all that. Summer playhouses, concerts, horse shows, dog shows, parades, golf courses, country clubs, restaurants, bars, swimming pools, tennis balls, and tennis courts have become the rule in Vermont for a summer vacationer. All the tourists might hang up their skis, but in the same motion, the golf clubs appear.

The consensus seems to be that while the solitude is disappearing with the onslaught of summer tourists, more people means more money floating around, so — why not? A few more New Jersey and Quebec license plates never really hurt anyone, anyway.

There's an argument which says that while increased tourism means more revenue for the state, such emphasis doesn't really help to stimulate Vermont's economy at all, the main reason being the very nature of "tourist jobs." The only real trouble is that tourism is a growing reality — and the ski areas really are becoming year round resorts. For now, we'll just have to cope with it, that's all.



Bert's B'ball: The Crazy Sox Fans

by Bert Rich

Splat! A stream of brown tobacco juice flew out of Don Zimmer's mouth and landed on the dugout floor. "You know," the Red Sox manager said, "wherever we go, there are Red Sox fans. I don't know why, but I think we have more fans across the country than any other team."

Why do the Red Sox have so many fans? Perhaps much of the long standing appeal results from the types of teams they have always had: ones with hitters who can put it out of the park and mediocre pitchers who were either too inexperienced or too old to be effective. Since Fenway Park is so small, the Sox have made it a habit to hit home runs. However, their pitchers manage to keep Red Sox opponents in most games by generously tossing them a wide assortment of fat pitches. The result is that the scores often end up in the double figures — for both teams.

Another factor probably responsible for the large number of Red Sox fans is the unpredictability of the team. There has never been a Red Sox team which rolled over its opponents and won the pennant easily. Although the players have always been talented, the few times that the Sox have won a pennant, it has always come as somewhat of a surprise. The trouble is, when they do grab the pennant, the team has always folded badly the following season, disappointing those fans who had hoped for a repeat of the previous year's performance. Red Sox fans realize the inconsistency of the team and hope that "next year"

the Sox will do better. When that "next year" comes, even if the Sox don't win the pennant, they have at least gotten people interested and thus attending their games. Those people usually become Sox fans for life.

I evidenced the full spectrum of feelings which a Boston fan has for "his Sox" in last Sunday's game. The fans had been set up perfectly by the cagey Sox for the odd game they were about to watch. After winning 14 of 16 games while playing excellent baseball, the Sox did a complete turnaround, losing eight games in a row, playing like a bunch belonging to the geriatric set. Sunday's game was 30,000 fans eager to watch the Sox attempt to stop their skid.

The Sox scored three runs in the second inning and really looked quite good. The fans were jubilant and looked forward to a Red Sox romp. This feeling didn't last long, though, as the Orioles scored four runs in the next two innings to take the lead. When the Red Sox starting pitcher was removed, he was soundly booed by all those in attendance, by now having lost any good feelings held in the earlier innings. After Baltimore scored four runs in the next inning off of two different Red Sox pitchers, cynicism reigned supreme among Boston fans. Scowls, boos, complaints were as common as dandelions on a May lawn. The Sox got another run in their half of the inning, but the fans were demanding more of them. After Baltimore scored four more runs in the sixth

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Splat!! "Wherever we go, there are Red Sox fans."
photo by Scott Curtis

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Appleton King took time out to visit Bolton Valley over the past July fourth weekend and reviewed the bluegrass concert there. Apple looks at the people as well as the performers on page 15

In a futuristic letter to the editor of the Cynic, John Hemphill takes a look at Idi Amin and the African situation in general, from a first hand perspective page 17

Randy Jansen evaluates the kibbutz to Israel and tries to determine how it has changed over the course of time. He's writing from first hand experience since he just recently returned from Israel page 4

Scott Curtis tells our readers about *Two Gentlemen of Verona* after having seen its premier performance. The production marks the opening of the Champlain Shakespeare Festival page 7

Tricia John was on hand for the outdoor concert put on by the Vermont Symphony Orchestra at Shelburne Farms. She talks of improvements over last year's series but still has some reservations. page 7

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THIS EDITION OF THE SUMMER CYNIC WAS BROUGHT TO YOU BY:

Jill Atamian, Susan Ball, Al Bernardina, Meri Bourgard, Scott W. Curtis, Lisa D'Alessandro, Brian Evans, John Franco, Bob Gale, John Hemphill, Kim Honza, Randy Jansen, Tricia John, John Franco, Chris Kane, Appleton King, Ron MacNeil, Scott C. Sartorius, Rob Stewart, Joy Veronneau, Alex Walker, Paul Zuckerman, J. R. Davis, Russell Flannery, and Bert Rich.

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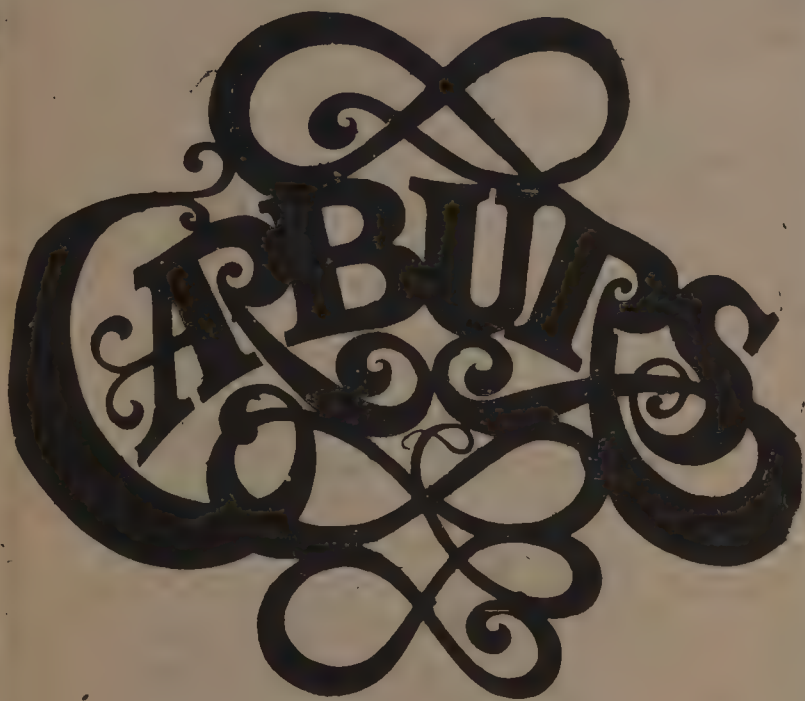
About Our Cover . . .

Meri Bourgard has graced the *Cynic* with yet another fine representation of the performing arts. This week's cover contains the *Two Gentlemen of Verona* — Jock MacDonald (as Valentine) and Michael Kluger (as Proteus). Below them is Ray Aranha interpreting MacBeth's final sighting of the witches. Meri was assisted by *Summer Cynic* photographer, Ron MacNeil.

Through July 30th, Meri Bourgard will be exhibiting "The Musicians" at the Royall Tyler Theatre. Her exhibit is in cooperation with the Vermont Mozart Festival and the Champlain Shakespeare Festival.

(Stories on the Shakespeare Festival will be found on page 7.)

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The Kibbutz: Which Direction is It Heading?

by Randy Jansen

Utopian communities, usually of a religious nature, have rarely survived the passage of time, and the inertia of their members. Nearly all have been based on religious dogma or the teachings of a charismatic leader. Neither, without a high birthrate to propel indoctrination or extensive proselytizing, contribute to the longevity of a utopian society. Many utopian societies were conceived, operated, and flourished on high ideals and even greater expectations. Somehow, this enthusiasm failed to be carried on through the generations, and thus we've seen these communities of the past slowly peter out of existence. Israeli kibbutzim, as a utopian concept, have seen the errors of others, and strived to correct them, so that the realization of their ideals and lifestyle may continue. Kibbutzniks wish to avoid the extreme nationalization of a society and interrelationships.

The kibbutzim first appeared in 1912 at Degania in a cause and effect situation. A collective society was formulated as the only method to respond to the harsh societal conditions of Palestine (the cause). Another reason for initiating the concept of a Kibbutz society was founded in the members' desire for a total socialistic society. Once the kibbutzim had developed and expanded throughout Palestine, their effect on the development of Palestine and the future state of Israel far outstrips their numbers. By 1931, over 175,000 Jews were involved in the kibbutzim movement and their various nation-building activities.

Three major goals were set forth by the Kibbutz movement ideology: national renaissance, total social reform, and self-realization. A critical factor in the rise of the kibbutz movement, national renaissance sought self-determination and sovereignty for Jews in the re-creation of the Jewish State. This demanded several obligations from the kibbutzim, including that they be economically viable, institute defense measures, and broaden the range of occupations for the Jewish people. This last point was essential to the survival of the early kibbutzim. Jews have been for centuries, politically and historically, forcefully alienated from the land as farmers. Rejecting the traditional occupation of Jews, kibbutzniks once more return to Palestine to take on the occupations of their ancestors as farmers, herders, and shepherds. Ideologically based, a return to the land was necessary in the practical sense of providing the food requirements of the Jewish population. All these efforts were directed to one end — the establishment of a Jewish state on a Zionist basis.

Kibbutz socialism was not based on a take-over of economic or political power, but on the premise that the belief in socialism would bring about a Socialistic society. Since this lifestyle was and is not practiced on a nation-wide basis, it is

termed micro-socialism being followed in a sub-society. Four points were implemented by the kibbutz. One was the concept of common ownerships of property where all assets were on one budget. The second point states that there is equal distribution of real income not dependent on the amount of work accomplished by the individual. A cardinal principle of kibbutz socialism is self-labor where the exploitation of labor by the kibbutz was restricted. Ideologically, this precludes the living of outside workers or kibbutzniks working for someone else besides the kibbutz. Finally, the ideal that manpower is at the disposal of the kibbutz helps kibbutzim achieve a versatility in their work. People are assigned tasks where they are needed to create

*"We've become
fat and
contented.*

*We've got it
good.*

*We've stopped
trying."*

a more perfect efficiency of labor. (To illustrate this, men and women would be withdrawn from the kitchen to work in the fields during harvest time.)

Self-realization, the third major goal of kibbutzim, urges all its members to realize one's own potentiality to transform ideas into practice. This not only applies to practical aspects such as agriculture or construction, but into other fields of human endeavor as well. If funds are available to a kibbutz, it will encourage its members to pursue the arts, philosophy, writing, or any field that interests them. Thus, a worker would be recognized and appreciated as a person and not for the work he/she performs.

It is doubtful whether Israel could have attained statehood without the help of the kibbutzim. They were instrumental in the development of the agriculture providing employment, foodstuffs, and producing capital to help fund the fledgling industrialization. Along these lines, kibbutzim were able to absorb new immigrants giving them work while introducing them to Helmen and the new land. Kibbutzim also encouraged "aliyah" (immigration to Israel) overseas, particularly in the pre-World War II Europe. Government services were set up by the kibbutzim for the new immigrants to compensate for the lack of an effective and responsive material government. Kibbutzniks also formed the nucleus of the army and defense matters. Their numbers in the army and officer corp far outstripped this percentage of the total Jewish population. They provided training groups, hid caches of arms, and smuggled in needed supplies and

armaments. Kibbutzim were more often than not established for their defense and security potential for the new state, than for their economic viability. Often, a small group of kibbutznik men and women were responsible for security over a wide range of territory.

The year 1948 saw the realization of one of the kibbutz's dearest dreams when the State of Israel was proclaimed. Ironically, having successfully fulfilled that mission, a large part of its raison d'être was lost. The State took over many of the functions held by the kibbutzim including defense, welfare, and aliyahs. Hundreds of thousands of new immigrants flooded the new State. For many, the ideology and life of a kibbutz held little appeal for them. The kibbutzim became just another small segment of the larger whole of Israeli society. Their influence in the spheres of government and society declined sharply as another way of life became dominant. Israel rapidly urbanized and became a highly technological society. Tilling the land and manual work lost its appeal to vast portions of the population.

To an extent, the kibbutzim turned inward, although it participated in those activities that guaranteed a strong and secure Israel. Manpower, which before was active in laying the way for statehood, could now be concentrated on helping the kibbutz to prosper economically. And prosper they did until today, the kibbutzim are one of the wealthiest sections of Israeli society. It is here the dreams and myths associated with the kibbutzim are tarnished.

Today, the kibbutzim are capitalistic in their outside activities, but still pretend the socialistic ideal inside. The kibbutz has always sought to attain as much as possible for its members. In the past, kibbutzim could only supply the basic necessities for life. It was in line with the aesthetic lifestyle of moderate consumption. Now, however, kibbutzim are coming under increasing criticism for their opulent way of life. Kibbutzim boast swimming pools, a university education for those who seek it, and many personal luxuries denied to the average Israeli. Capitalism in these efforts creates gains for the kibbutz, yet kibbutzim are socialistic in equal distribution to all members.

Criticism is also directed at some of the methods utilized by kibbutzim to achieve their wealth. It has been revealed that kibbutzim receive far more governmental help than is justified by their numbers. Special tax credits and aid for the schools enable the kibbutzim to censure their capitals for other non-essential purposes. For a young (new) kibbutz, these tax breaks could be justified for security reasons, (as well as for constructive help) but for established kibbutzim, they are seen as political gifts (or graft). There is no denying the

(continued on page 16)

The First Six Months of Lyndon Milhous Carter

by John Franco

His promise was a fresh change; a trusting smile to sweep away the disillusionment of the stonewall years and its Imperial Presidency. The change would include a needed combination of Democratic Party Progressivism and a working man's disgust with the pointy headed bureaucrats and their agencies; a healthy strain of George Wallace Populism. The born again outsider had come to town to streamline the government, to make it more honest, open, and compassionate; to do battle.

If James Earl Carter's promise was that of Change, the performance of his first six month has been that of "same." Same old failing economic policies, same old failure to break from the alphabet soup patchwork approach to social problems, same old militarism and Cold War, same old rotten tax system with the same old handouts to the rich, and the same old crumbs to the rest. In a matter of weeks, commencing in the interlude between the election and the inauguration, the symbol of change became transformed at record pace from the heir of the administrations that have reigned in this contemporary period of history. If the decade of the Seventies is destined to go down as a cultural wasteland, devoid of creativity or imagination, and capable only of ruminations, then Mr. Carter is its perfect symbol.

The first hint of things to come was his Cabinet selections. Constituting a litany of corporate big shots, "think tank" alumni, and retreads from LBJ's administration, it is a classic example of a government of corporate power smoothly succeeding a government of corporate power, which could both serve as the perfect appendix to a current edition of William Domhoff's *Who Rules America*.

The most notable of the old heavies was the appointment of Cyrus Vance as Secretary of State. Vance had served under LBJ as a foreign policy advisor, as an attache to Averill Harriman at the Paris Peace Talks, and as the main architect of the Gulf of Tonkin incident which, as the Pentagon Papers exposed, was concocted as a pretext for full blown intervention in Vietnam. Carter was mindful enough to keep a few of his Southern political debts, retaining Griffin Bell as Attorney General and Joseph Califano at HEW, who both comprise the Coca-Cola faction of the Cabinet. The rest read like a directory of corporate *Who's Who*: Michael Blumenthal from Bendix, Harold Brown from IBM, Juanita Kreps from Kodak, and Patricia Harris from Chase Manhattan and IBM. And last but not least, moving James Schlesinger from a servant of the military under Ford, to a front man for the oil trusts under the new regime.

Once the ice was broken, it was all downhill from there in the succeeding weeks. With days of the hoe-down inauguration, the worst of the Cold War hawks were trundled out of their Pentagon crannies where they have been hiding since the Vietnam days to release a barrage of "new" reports of how the Russians had once again established various "gaps" in military preparedness. Reminiscent of the "bomber gap" of the Fifties and the "missile gap" of the early Sixties, both of which were phony Pentagon perpetrations to justify larger war budgets, it is now claimed that the Ruskies are on the verge of establishing a strategic bomber gap, yet another missile gap, and were ready to overrun NATO at the drop of a hat with their conventional forces. The message of all these reports

about gaps was clear. Any rhetoric that may have carelessly floated down from the liberals during the McGovern days about extravagant military expenditures and national priorities was now to be cast off as surplus baggage. With the Carter Administration, the Cold War is alive and well.

The Human Rights campaign dovetailed with this scenario quite nicely. The administration's eagerness to point its finger at the treatment of Soviet dissidents suggested a moral righteousness reminiscent of Woodrow Wilson's pledge to make the world safe for democracy. But just as Wilson's policies had "zones of



influence" and exploitation more in mind than constitutional government, Carter's purposes smack with more than a little hypocrisy. Some of the world's most horrendous dictatorships are also some of America's closest henchmen. Witness Iran, Korea, or Brazil. The Shah of Iran's status as one of this country's leading arms customers demonstrates that some dictators are more equal than others. There is indeed a difference between feudal despots and Stalinist ones: the former don't threaten American corporate interests abroad, and they keep in check those who might. This was clearly revealed at the NATO summit last spring. Though the alleged conventional arms gap between the East and the West was one of the topics of discussion, the conference really got down to serious business when discussion surrounded contingency plans for the likely possibility of coalition governments of Socialists and Communists which may be elected in several Western European countries within the next few years, especially in France and Italy. Among the contingencies considered was how to suspend civil liberties in these countries with the least amount of resistance should the trade unions ever get out of hand. Upon closer inspection the Human Rights campaign is little more than a new variation of the old Cold War propaganda about the "free world" and the Iron Curtain which could have just as easily come from the lips of a Johnson or a Nixon.

The bottom line of Carter's foreign policy is found in the 1978 Federal Budget which was first proposed by Ford and was then modified by Carter. The President's proposed changes in the military budget are the quintessential example of Carter's style over political substance. During the campaign he promised that his request for military expenditures would be lower than those of Ford's and indeed it was; but only by the slightest of margins. Ford asked for a \$12 billion increase. Carter is asking for a

jump of \$11.7 billion. Of this requested increase, \$10 billion will go to the development of the F-15 fighter, the M-X ICBM missile, the Trident submarine, and various space defense systems. The icing may be a bit thinner, but the cake is just as thick. Carter's recent decision not to build the B-1 was an administrative choice over which weapons system to build, how to get more bang for a buck. Though it surely pacified the liberals, the decision did not bring into question the substantive issue of the "need" for such bloated war expenditures *per se*. "Guns or butter" was not at issue. As a result, the requested increase in the arms budget

is the second largest in American history, second only to the request of 1967 which was fueled by the Vietnam War.

In domestic matters, Carter shows the same lack of propensity to differ significantly from the policies of his predecessors. The economy continued to plod along in its stagflationary tendencies. Carter, who is locked into the paradigm of Keynesian pump priming economics, which were first fashioned by the New Deal, must continue on the treadmill of trying to grapple with the tradeoff of either high unemployment or high inflation. The unemployment rate has only recently dropped below the 7% figure, showing some signs of response to the massive Federal deficits which have been required as an economic stimulant. Under the past eight years of Republican tutelege, under the party which supposedly stands for fiscal conservatism and the balanced budget, the total Federal debt rose from \$353 billion to \$649 billion, for a record total \$247 billion in red ink. So much for fiscal conservatism and Republican jingoism.

Carter plans to continue in this school of junkie economics with a deficit fix of \$69 billion this year and \$51.3 billion the next. The trade-off of these deficits is the risk of overdosing the patient, and heating the inflation rate up into the double digit figures again. In recent years the economy has shown inflationary tendencies long before anything close to full employment is reached. This is in contradiction to the textbook explanations of the interrelationships between inflation and unemployment. When inflation heats up as it did in 1973, then the economists opt for restrictive measures, hoping that a business downturn and rising unemployment will cool inflation. And so goes the merry-go-round, like a pill popper on that vicious circle of uppers in the morning and downers at bedtime.

The high unemployment rates of the past two years had seemed to be doing their job — inflation had receded to under

5%. But once the economic upturn began and unemployment showed signs of receding, the inflation rate has shown signs of being on the upswing again. The best Carter's economists are hoping for is 6.5% rates of inflation and joblessness. The hope is to reduce the unemployment rate to 6% by next year, and maybe to 5% by the end of the decade, with a balanced budget by 1980. In other words, if the President's most optimistic projections come true, the entire decade will have passed without a balanced budget and with high joblessness. By anybody's standards, that should indicate there isn't anyone presently residing in Washington who really knows how to cure a sick economic system.

Carter's promises on other bread and butter issues have also lost their shine. During his acceptance speech at the Democratic Convention, he called the Federal tax system a disgrace. But his recently approved tax package demonstrated that such comments were nothing more than the Democrat's biennial gale of tax reform promises which end up on the shelf until the next election. His two year, \$30 billion tax reduction package had, as its primary emphasis, a shift away from the public works approach to economic stimulus in favor of tax cuts and so called investment incentives for business. His recent gesture of returning \$7 thousand in investment tax credits that he took on his peanut business are another illustration of the shallowness of his public relations: symbolism. While his tax package, as originally proposed, threw a few crumbs to middle income earners by increasing the standard deduction and lowering their taxed \$4 billion, he bagged the proposed \$50 rebate which would have cost \$12 billion in lost revenue. A measure which would have gone mostly to low and fixed income earners. But the biggest bonanza went to business in the form of — you guessed it — investment tax credits. Business has been given the choice of lopping directly from their tax bill either 4% of their payroll costs or 12% of their new capital investment. These credits are one of the standard ploys used to make the tax system even more heavily lopsided in the favor of business than it already is. They are always justified as an incentive to help pull the economy out of the recession. But no economist worth his salt will ever concede that they do anything of the kind. Businesses faced with slack markets, overstocked inventories, idled workers, and excess capacity aren't going to invest in another plant, no matter what the tax breaks are. Yet recessions are bilked for even more corporate tax welfare. A rather graphic contrast to Carter's recent statement that people in his income bracket have a "moral obligation" to pay their share of taxes.

Organized labor, which campaigned first for a "Veto Proof Congress," and then for a Democrat in the White House, and to whom Carter supposedly owed such a large political debt, got a double slap in the chops from both Capitol Hill and Pennsylvania Avenue. Labor's long fight for common situs bill, which would have legalized secondary picketing at common construction sites, unexpectedly bit the dust despite the overwhelming Democratic majority. Then within days, the President informed George Meany that he wasn't about to support Labor's demand for a \$3 an hour minimum wage. Meany pointed out that minimum wage

(continued on page six)

The First Six Months

(continued from page five)

workers need at least \$2.86 an hour to both keep up with inflation and keep above the poverty line. Carter responded that he might consider \$2.50 an hour, but no higher. After this one-two, organized Labor cowered away into the corner, shelving their original plans for a repeal of the "right to work" laws; a shortening of the work week; an increase in overtime pay from time and a half to double time; and a streamlining of the procedures of the National Labor Relations Board thus increasing its powers to deal with notorious union busters such as J. P. Stevens. Complained one union chief, "He's listening to the people who are giving him the same advice that Ford got."

This has made the people who don't have jobs a little leary. Carter promised to streamline the welfare mess during the campaign, eliminating the existing joint Federal-State administration of the programs. Such a situation has resulted in grossly unequal benefits among the various states, mountains of regulations, inconsistent policies, and a decade of continuous litigation over the system's various provisions. In its stead, Carter offered federalization of the entire system, streamlining and consolidating the various programs such as Aid to Needy Families and Food Stamps into one agency, guaranteeing a minimum income, and emphasizing jobs instead of dependence.

Many welfare rights groups are now fearful that these "reforms" will differ

little from the "workfare" proposed by Nixon, forcing mothers with young children to look for non-existent jobs at or below the minimum wage, or else be cut from the rolls. Meanwhile, businesses who want good, cheap, exploitable labor may get an additional bonus through a series of proposed tax breaks, incentives, and outright handouts. In any event, whatever the proposed changes may turn out to be, they will certainly not entail a change in basic concept. The reality is that the President is hardly disposed to deal with the problems of structural unemployment and the marginal, subsistence job market that the poor face every day, which is at the root of their problems. Instead he will adopt another variation of patchwork reform which maintains people in their marginal existence either in the private job market or in the public relief system.

Some of the biggest bluster during this first six months came over Carter's energy policy, which turned out to be a bit of a sputter despite the public relations build-up which preceded its announcement. Though his various conservation and tax measures were not as overtly beneficial to the energy trusts as Nelson Rockefeller's proposal for a \$100 billion subsidy of the oil companies, they have more than frugality in mind. First, it was an attempt to dispel the widespread skepticism that the crisis is for real. Secondly, the government sponsored subsidization and cartelization of Big Oil, thus ensuring that long term prices and profits remain high; that costs such as research and development are

shifted onto the public sector in the classic pattern of "socialization of risk, privatization of profit," and that the overall control of energy resources are concentrated into even fewer hands. Finally, all the hoopla about impending scarcity and the need to cut back, fits in both as a convenient justification for the attacks on wages and social services that have more or less continued unabated since 1971, and as apologetics for American capitalism's inability in recent years to provide enough jobs or a rising standard of living. The cutback theme was played to the hilt by Nixon and Ford while they were freezing wages and union busting, with the New York City fiscal crisis being a prime example. Instead of blaming "free spending liberals," which of course would be politically impossible, Carter can pull the energy problem out of his rhetorical grabbag when looking where to place the blame for continued economic stagnation.

Jimmy Carter may not have come from the "Washington Establishment," but he must have set some kind of record for assimilation into politics as usual. From his cabinet selection to his reforms, which are timid even by reformism's standards, the only significant difference he has demonstrated is a slight disdain for pomp and a proclivity for cardigan sweaters. Of course, some will argue that you can't expect much in the first six months. It must be noted that administrations tend to start out fresh and grow stale, not the other way around. Michael Parenti once commented that politicians' promises are like so many leaves — or barn droppings — to be discarded, piled up, and forgotten when the autumn has passed. Looking at the performance of his first six months in office, it appears that last fall Jimmy Carter had a chronic case of diarrhea.

B'TOWN Job Outlook

A cross section of Burlington businessmen queried on their hiring plans for the next three months, generally expect the city's employment level to remain stable, according to a quarterly survey of Burlington businessmen released June 28th by Manpower, the world's largest temporary help service.

Mary Lou Locklin, manager of Manpower's Burlington franchise, said, "While just under 25% of the businessmen surveyed indicated they plan to add employees to their payrolls during the next quarter (July, August, September), more than 70% expect to maintain current employment levels. Using hiring intentions of businessmen as a barometer, it appears that Burlington's economy is stable. Also encouraging was the survey's finding that only a nominal percentage of businessmen are contemplating reducing their employment levels in the next quarter," Locklin said.

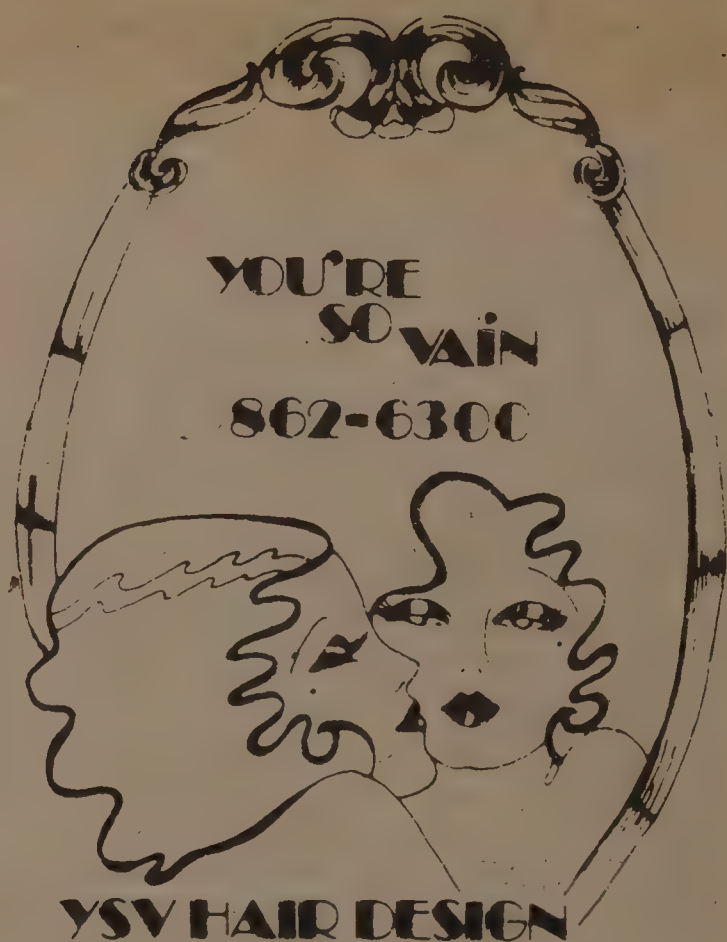
Some employers in Construction, Durable Goods manufacturing, Education, the Service industries, and among Wholesale and Retail employers anticipate limited new hirings in the quarter.



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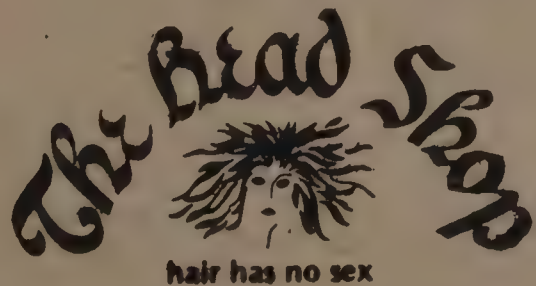
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Arts & Entertainment

GALA PREVIEW:

UNCERTAIN GLORY IN INCONSTANT 'TWO GENTS'



photo by Charles Trottier

Alan Altshuld as Speed, gets little response from Launce's dog, Crab.

by Scott Curtis

"O heaven, were man but constant, he were perfect," prays a repentant Proteus as *The Two Gentlemen of Verona* comes to a close. His prayerful hope is ill-founded. Although some men are true, more will be inconstant. Proteus' sentiment can be applied to *The Two Gentlemen of Verona*, which opened the Champlain Shakespeare Festival this week. It is an inconstant play; the author, William Shakespeare, is feeling out his creative energy. The work is filled with workable and unworkable experiments. And just as many men are constant, there are many aspects of the *Two Gentlemen* which stand out admirably. Yet only a dramatic Pollyanna could overlook the shortcomings of both the play itself and the production.

The text of *Two Gents* offers little spontaneous interaction between many characters. Jock MacDonald and Michael Kluger, as Valentine and Proteus, offer oases of free flowing expression. Recognizing the overall lack of spontaneity, director Ed Feidner has provided dancing townspeople, who can ameliorate but not rectify the turgid situation. And the positive effects the townspeople make are minimized by the way the dances and additional scenes stretch the play to nearly three hours. Another heavy weight upon the play is the slow pace and manners of many players

particularly Dan Baumgarten as either the Godfather, or, more presumably, the Duke of Milano. The slow pace in the play is contagious; even Kent Casella was infected. His otherwise excellent rendition of Launce, with his dog Crab, should move much more swiftly.

The four main characters vary in ability. Deborah Gwinn, as Silvia, carried an awesome stage presence. She is a delight whether forcefully and composedly delivering lines, or merely standing in the background. Neave Rake struggles with her role as Julien. Most any actress would. Early in the play, Neave must command the stage with difficult monologs. As the play progresses, Neave's role and performance improve greatly. Michael Kluger and Jock MacDonald are great fun as they represent the two gents. Their Italian banter is always lively, their expressions, often priceless. The two stand out both individually and collectively.

What is especially pleasing in the play is the performance of Alan Altshuld as Speed. His facial expression, bodily movement, his good-natured snickers and insightful character are responsible for many of the highest elements of the play. When he played the Fool in last year's *King Lear*, Altshuld often attracted undue attention. As this year's Speed, Altshuld is nearly perfect. Without his

(continued on page eight)

VSO Fine At The Outset And Finale

by Tricia John

As a jet plane roared above the din of crinkling potato chip bags and screaming babies, sounds of the Vermont Symphony Orchestra managed to penetrate our ears, perhaps by the tenth or twelfth measure of L.J.F. Herold's *Overture to Zampa*. Once the music was secured as the center of our concentration, the sounds were

fine, actually very impressive from the usually mediocre VSO. Each section of the orchestra, under the astute and demanding direction of Skitch Henderson, guest conductor, performed with grace and precision which made *Zampa* an almost perfect opening piece, although I would have preferred some blaring Sousa march to quiet the picnickers and get everyone settled into an evening of symphonic music. To contradict my preview article for this concert, a Tanglewood it was not. There was simply too much munching and crunching.

The overall problem of the concert was once again apparent with the *Lyrical Suite* of Edvard Grieg. While the quality of the string and horn sections declined slowly at first, the music was generally too soft for such a concert, sans any acoustical aid except the humidity. The last section of the suite, called the "March of the Dwarfs," came

off the best, for it was sufficiently loud enough for me to appreciate declining yet adequate symphony.

Mezzo-soprano Betty Allen was featured in the next group of compositions, some lovely American songs by Aaron Copland ("Simple Gifts," "Long Time Ago," and "I Bought Me a Cat") and two arrangements of Hall Johnson. All songs were sung very beautifully, Ms. Allen having a rich, resonant voice that added to the flavor of the swaying, folky rhythms of the five American tunes.

In the spirit of a legitimate "Pops" concert, a tribute to Irving Berlin was performed after intermission. It was an unnecessary element to the concert, again very soft music, with a "Name That Tune" quality to this slowly paced medley. "White Christmas" was not part of the Fourth of July Tribute of ol' Irving, and was sorely missed.

Delius' *Summer on the River* featured the symphony's famous ongoing battle of the string and woodwind sections, which culminated in good spirit with Tchaikovsky's 1812 Overture. By this point in the concert the symphony had lost all sense of balance and dynamic control. The fineness of their opening selection had disintegrated into sloppiness. But any problems the orchestra had, along with the

assistance of the Burlington Concert Band for the 1812 Overture, were unimportant

because of the loud, exciting display of fireworks and cannon

fire as Napoleon neared Moscow. Everyone was blasting away — the horns, the strings, and the cannons — the audience cheered enthusiastically as Napoleon was forced to retreat in defeat and

humiliation. The Russians had won, Europe was at last saved from tyranny, and the VSO Pops concert ended with grand style and a feeling of victory in the hearts of all.

photo by Jim Consedine

"There's nothing like

a tribute to

Irving Berlin,"

--Skitch Henderson



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"Butterflies" Flutter By

by J. R. Davis

Strains of a 'Labor Day' lethargy crept into portions of the recent opening night performance of *Butterflies Are Free* at St. Michael's Playhouse. Although a competent enough production of Leonard Gershe's 1969 play, it is by no means a thundering 4th of July production. A certain crispness is missing, some of which may be attributed to the play's dialogue. *Butterflies* is highly reminiscent of the late 1960's and evokes strong memories of that rebellious, carefree, and spirited time when life was "groovy" and "far-out." The span of time which has elapsed since then is an awkward one, and probably accounts for a substantial amount of the audience's complacent reaction to the play.

Aside from the dialogue of the play itself, the leads in *Butterflies* deserve commendation for their respective portrayals of Don Baker and Jill Tanner. The handsome and courageous young blind man, Don Baker, is aptly portrayed by R. Patrick Warner. Baker, striking out on a note of

independence from his affluent and over-protective Scarsdale mother, steps forward into an unfamiliar environment and quickly becomes adept at living life for himself. R. Patrick Warner treads this thin line between the comical results of his independence and the simultaneous seriousness of his lack of vision adroitly. He



conveys a certain pluckiness and nobleness which one cannot help but admire.

Marsha Kerb as Jill Tanner is marvelously fluid and butterfly-like. She commands an excellent dancer's control of her lean body, and her continual movement is very expressive. Like a true cocoon-emerging butterfly, this young flit awkwardly and jerkily makes her entrance, gaining smoothness and grace as she wings through the

play.

Supporting actress Joanne Rathgeb (Mrs. Baker) and actor James Otis (Ralph Austin) do not lend the play as much as might be expected. All that could be culled out of a strong juxtaposition of the uptight, socially conscious Scarsdale super-mother against the "free spirits" Jill and Ralph is not. One would expect a more obnoxious and unrelenting character; Joanne Rathgeb is too benign and contrived as Don Baker's mother. She has some of the wittier lines in the play and delivers many of them well, but needs to create a more forceful character. James Otis is the converse of Joanne Rathgeb.

His portrayal of the obnoxious Ralph Austin is on target, but his delivery is overworked and lacks taste within the context of the play.

Butterflies is basically a spontaneous and entertaining play, although it does have its awkward moments in both acts. While it is not a firecracker special, *Butterflies* is a well-staged and capable production, worth taking in for a change of pace.

CSF Explores The High Ground Of MacBeth

by Scott Curtis

The Tragedy of MacBeth is a play well-known to dramatists and laymen alike. It's read in high schools and performed regularly. Its popularity has been proven for nearly four centuries, and its popularity is virtually assured when it opens at the Royall Tyler Theater, Wednesday, July 13. Yet as standard and familiar as *MacBeth* may be, the grand production is always a precipitous exploration. This may be particularly true of this summer's production of tragedy in the 19th season of the Champlain Shakespeare Festival.

For many in the Royall Tyler Theater, the production is a personal exploration that approaches the intensity of the drama to be presented. For Keith Gaylord, this is the first major production he has ever directed. For Jennifer Cover, it is a first time to be with other players and to work beneath a director. For Ray Aranha, who is an established actor, expectations are high, as he is the only player under Equity contract. He must deliver a dynamic performance to prove his high position in the cast.

The play of Shakespeare's is a fascinating abyss of human experience into which all the players must plunge. At the top of it all is Keith Gaylord, a graduate of UVM, and presently a master's degree student at the University of South Carolina. He is in the process of answering such questions as, what is a witch? How can two psychotic plotters be portrayed credibly? How can one be certain to have the play acted without having the familiar, well-wrought line cause distraction? How did people think and act in this dark, mysterious period of history? And how will the Vermont audience react to an interpretation which will jar many preconceptions? In the midst of these questions, Keith Gaylord must define himself as the leader. As director, Gaylord must take charge of the players he has worked beneath or along with for four seasons. It means a change of roles for himself, his former teacher (Jennifer Cover), and his peers at RTT.

An important part of the play *MacBeth* is the handling of the special effects. Though asserting that he is not seeking the fantastical, Gaylord admits to competing somewhat with other directors for the most spectacular apparition scene. A special sound system is being installed for the play, and there will be dry ice machines for fog, flash pods for apparitions, and thunder sheets and lightning for the celestial portents. With all this, Gaylord hopes "not to distract but to contribute to the play."

In all, it is certainly not unusual for there to be drama in a production on stage and off. Yet this company is unique, as Ed Feidner affords younger, more energetic, yet less experienced dramatists to participate in a production considered important enough to be reviewed by the *Shakespeare Quarterly*. Were the play to be performed in a vacant hall, one would have difficulty robbing it of its human significance. And this production promises to be a many-faceted search and spectacle — and one may take part in the exploration of the high dramatic ground of *MacBeth*, beginning Wednesday night, July 13.

Two Gents

(continued from page seven)

controlled comic art, the play would be severely weakened. As Speed becomes less prominent at the end of the play, Robert Putnam, as Eglamour, comes to the fore. His costume, manners and equestrian art are outstanding.

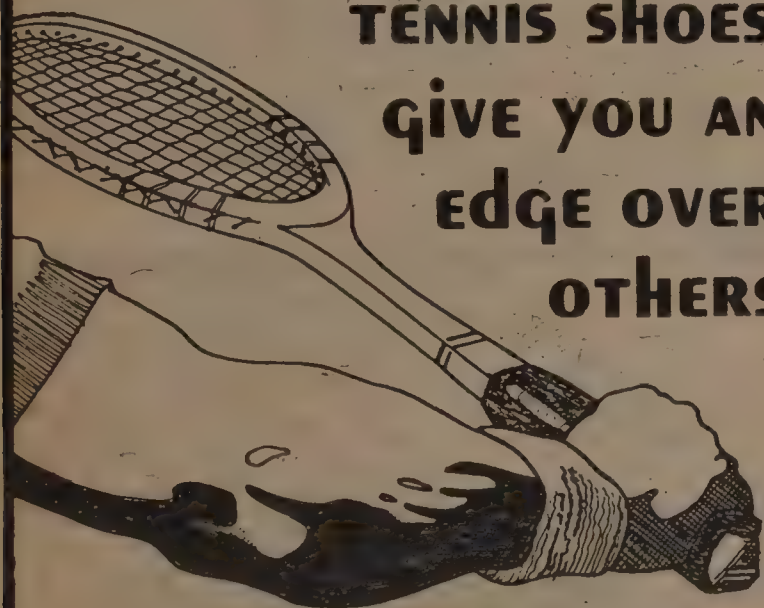
Despite its problems, *The Two Gentlemen of Verona* has many things to offer. The poetry rises to lyrical heights. Though unsustained, there is a core of good acting in the main roles. Also Josh Conescu is a fine fruit-seller, and he and the other outlaws offer good Italian flavored low comedy. The dancing is a pleasing spectacle, and scenery and costumes are indeed fine.

Yet success this summer at the Royall Tyler Theater with *The Two Gentlemen* will be bounded by the limits of the text. The very reason Shakespeare is great is because he developed great characters like Hamlet and Romeo from a lesser character like Valentine. Thus the play's text will limit any success. Yet, as any second place team may justly say, it's a long season. The pace of the play may be quickened and the players may develop greater confidence. In all, the play is satisfying for Shakespeareans. The bard would not be displeased with the New World production. Yet as popular entertainment, the Champlain Shakespeare Festival's opening play is in need of a few saving changes, particularly changes of pace.

The Summer Cynic would like to express its appreciation to the Shakespeare Festival for admission to the gala preview, which made the above review possible.



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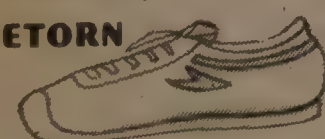
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MOZART FEST SHOWS GREAT POTENTIAL

by Tricia John

To a music lover, if there is anything that will make a summer memorable, it is a top quality music festival, with not only outstanding musicians, but an impressive selection of music as well. Throughout the country are many of these summer festivals, some of which serve as summer homes for symphony orchestras (Tanglewood, for example, is the summer home of the Boston Symphony), some serve as musical retreats for the world's greatest musicians to teach and exchange ideas (such as the festivals of Aspen, Colorado and Marlboro, Vermont) and some are simply established to bring great music to a given area and fresh air to a group of citified musicians. Such is the Vermont Mozart Festival, which will begin its fourth season on July 17. Many changes have taken place since last season. The VMF is no longer under the auspices of the University, flutist Julius Baker has returned to the festival, as well as other prestigious soloists from last year, and their repertoire has expanded

dramatically from mostly Mozart and a smattering of Baroque composers, to an exciting array of music from the sixteenth to twentieth century.

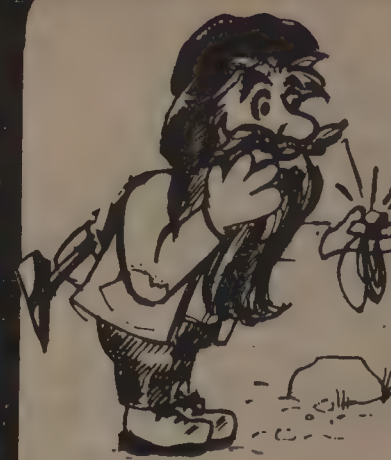
From a critic's point of view, last year's Mozart Festival was not a great festival. In a concentrated three week series, the quantity of music by Mozart was overwhelming, tiring and many times poorly prepared. The chamber soloists did not polish much of their music, so the overall feeling one had from all this Mozart was mediocrity. Furthermore, when the musicians did have the good sense to deviate from Mozart's this and Mozart's that, instead of performing something later, something beyond the eighteenth century, the musicians would reach further into the past, until Baroque and Classical music would be pounding in one's head, day and night.

Of course, this is not how everyone perceived the Festival's choice of music. In fact, I know of only a handful of people who complained of being

unmercifully bombarded with Mozart and his predecessors. But I also believe that, deep down inside, everyone must have been begging for a little Brahms or Debussy by the beginning of the third week. This year, things are going to be different. We will have a good share of Mozart, but will also be blessed with Brahms, Debussy, Schubert, and Villa-Lobos, among others.

What makes this season most exciting is the choice of music from these composers. Some of the greatest chamber music in the world will be performed, as well as some impressive choral music under the direction of the distinguished Dr. James Chapman. In the first week the great "Trout" Quintet of Franz Schubert will be performed by the New York Chamber soloists, featuring Julius Levine (double bass) and Harriet Wingreen (piano) as well as an evening's worth of fine string quartets of the classical period. Featured in that concert is Beethoven's second "Rasomovsky" Quartet in E minor. An evening of

(continued on page 11)



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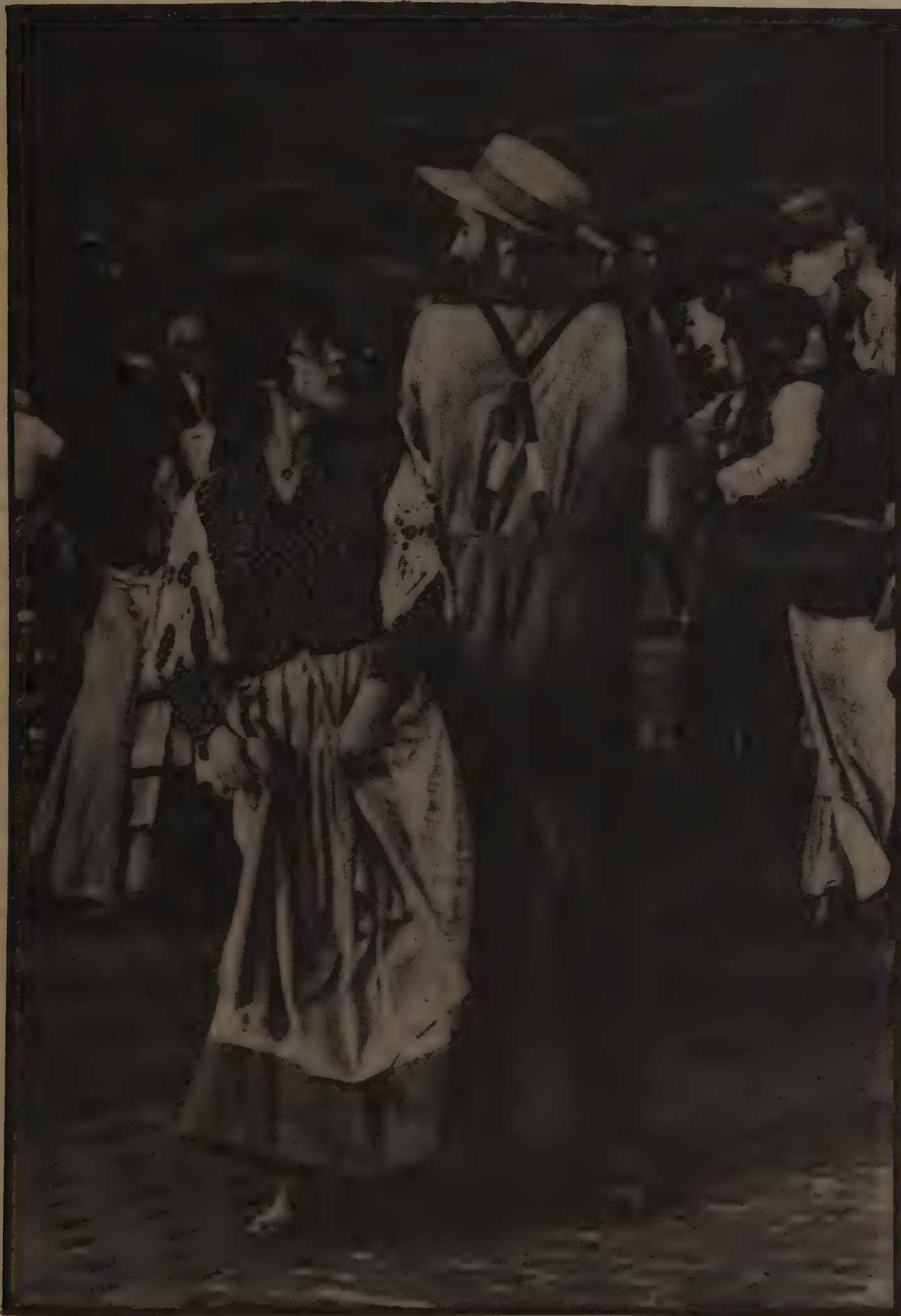


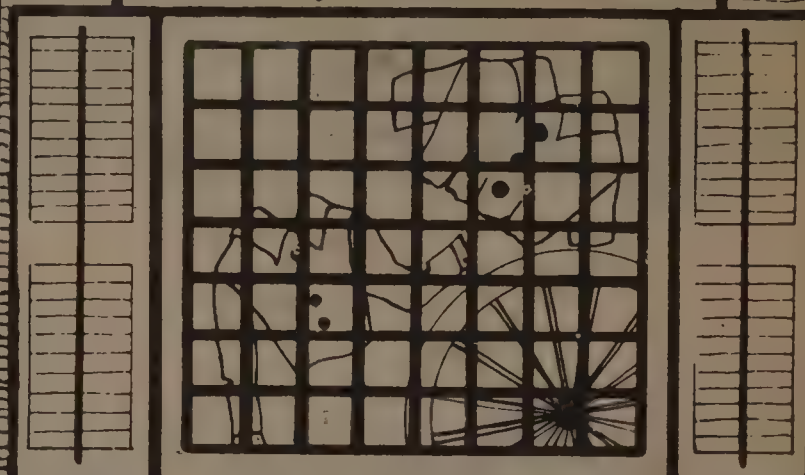
photo by Ron MacNeil

Sally Faye Reit and Craig Toth do the Italian Peasant Bump before Tuesday's gala preview.

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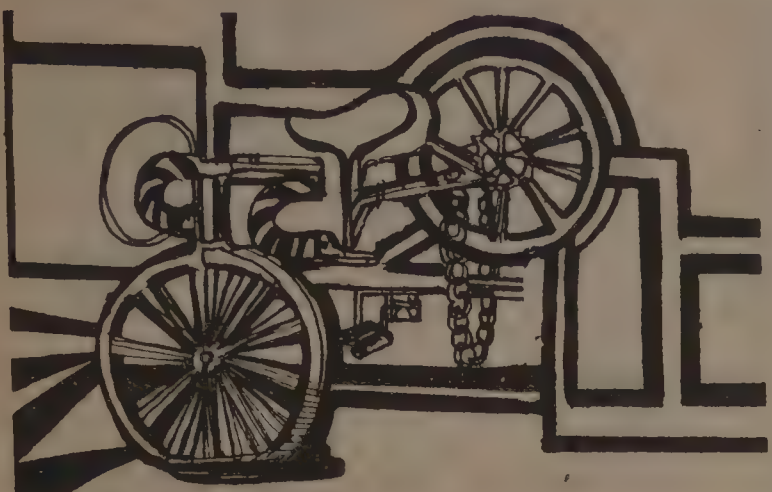
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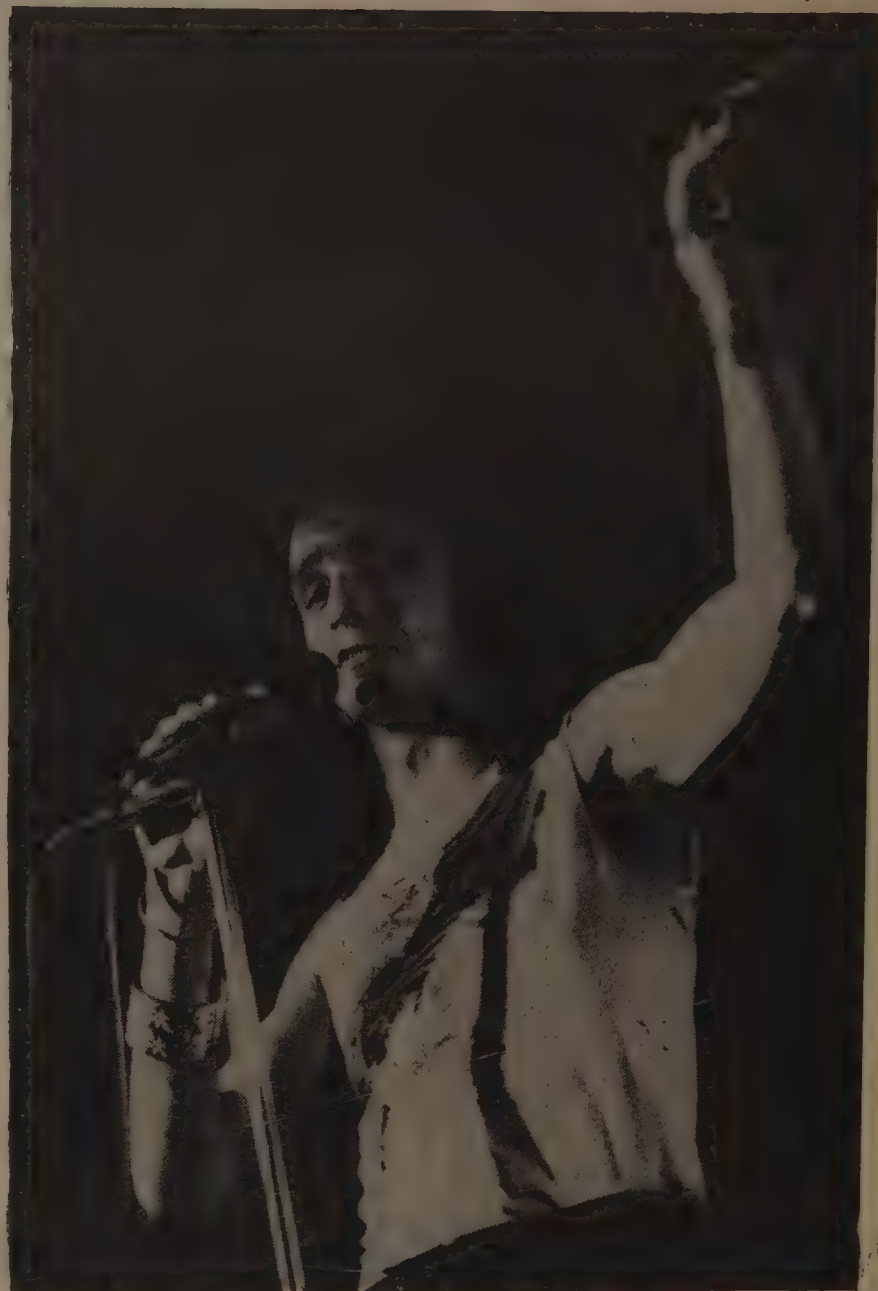
MONTGOMERY AT THE GROUNDS

by Al Bernardina

James Montgomery Band appeared Sunday night at Neutral Grounds on Pearl St. That is about as objective a statement as I can make on this musical non-event plotted for the Fourth of July weekend.

The first show was advertised as starting at 10 p.m. I knew it might not start promptly when the Montgomery band members started lugging their instruments down the middle aisle, this was 10:05. Following the entrance by the band members various people did various things in getting the stage ready for the music. All the while this was going on, the people who had gathered for Sunday night's frolic were very patient and extremely well behaved. About 10:30, unison clapping by the audience and a few pleas for action brought a crisp drum roll by someone checking out the drum set. I guess this was the Montgomery band's way of saying it would not be too very much longer.

True to their word James Montgomery Band started set number one at 10:35 p.m. With a start like that the rest of the night had to be up. The Montgomery band has the usual instrumentation bar one. Keyboards, drums, bass, guitar and a vocalist doubling on of all things a harmonica. I find it difficult to accept the harmonica as a valid musical instrument. Add to that the fact that the mouth organ was played so close to the microphone that it seemed it was part of the sound system. The harmonica man for the Montgomery band, who I



James Montgomery seems to be having a good time at Neutral Grounds.

photo by Ron McNeil

highly suspect to be James Montgomery although I am not sure, just kept playing that thing louder and louder. It definitely sounded to me as if there was something radically wrong with the sound system, like a very

loud swarm of bees. When the harmonica man was not playing, he was singing which was even worse than his playing. I have heard at least two dozen bands who have played locally who cut the James Montgomery Land.

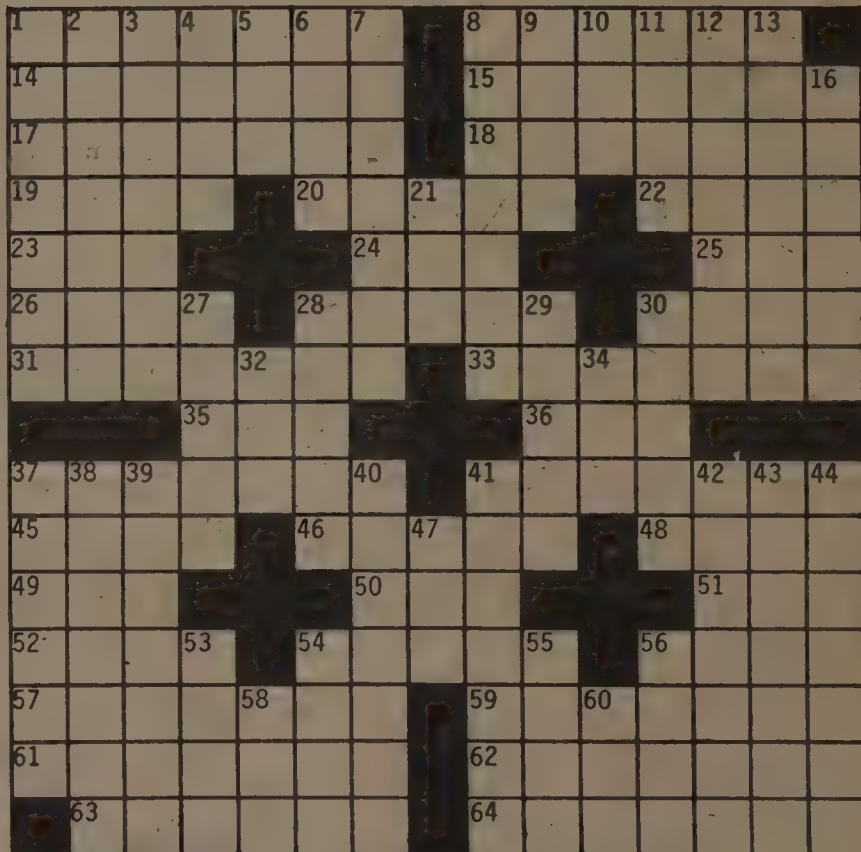
collegiate crossword

ACROSS

- 1 Servile
- 8 Rich or prominent persons
- 14 Frequenter
- 15 Stuffed oneself
- 17 Classroom need
- 18 Experienced person
- 19 Big bundle
- 20 Knockout substance
- 22 Suffix: body
- 23 Basic Latin verb
- 24 Division of time
- 25 Insect egg
- 26 Ship of old
- 28 Be afraid of
- 30 Nota
- 31 Old men
- 33 Musical pieces
- 35 Exploit
- 36 Tennis term
- 37 Disciplined and austere
- 41 Radio or TV muff
- 45 Heap
- 46 Picture game
- 48 Designate
- 49 Mr. Gershwin
- 50 Part of USAF
- 51 science
- 52 "Aba — Honeymoon"
- 54 Aquatic mammal
- 56 fide
- 57 Cotton cloth
- 59 Eating place
- 61 Certain movie versions
- 62 Howl
- 63 Most sound
- 64 Men of Madrid

DOWN

- 1 Affair
- 2 Fort or TV western
- 3 Edible mollusk
- 4 Workshop item
- 5 Mineral suffix
- 6 With 10-Down, certainty
- 7 "Scarlet Letter" character, et al.
- 8 Catholic devotion periods
- 9 Assert
- 10 See 6-Down
- 11 Minerals
- 12 Rank above knight
- 13 Endurance
- 16 Relatives on the mother's side
- 21 Garden tool



© Edward Julius, 1976 Collegiate CW76-5

- 27 Sky-blue
- 28 Gloomy (poet.)
- 29 "Valley of the —"
- 30 Relay-race item
- 32 Common suffix
- 34 Prefix: new
- 37 House bug
- 38 "The — of Penzance"
- 39 Tuscaloosa's state
- 40 Most tidy
- 41 Agencies
- 42 Site of famous observatory
- 43 Come forth
- 44 Payment returns
- 47 Computer term
- 53 "— for All Seasons"
- 54 Individuals
- 55 Mark with lines
- 56 Heavy knife
- 58 Past president
- 60 Wine measure

More On Mozart

(continued from page nine)

Vivaldi will include "The Four Seasons" for solo violin and strings as well as a sampling of Vivaldi's plethora of concerti compositions.

The second week features Bach's beautiful Double violin concerto (undoubtedly familiar to everyone in Western civilization), the UVM Choral

Union performing Mozart's Organ Mass at St. Paul's, and the incredible string quartets of Ravel and Debussy. The Emerson Quartet will perform these "impressionist" quartets on the ferry. The week ends with an all Mozart program,

more specifically, an all Mozart French horn concerti program. This features Anthony Miranda and Sharon Moe.

Soprano Judith Raskin returns to the festival this year and opens the third week. The penetrating "Die Winterreise" by Schubert will be sung by Ms. Raskin with Harriet Wingreen, piano. This concert is a prelude to another all Schubert program, which features one of my all-time favorite chamber compositions, the Double Cello Quintet in C Major. In this concert, "Death and the Maiden," both quartet and song, will be performed by the Emerson String quartet and

Charles Bressler, tenor, respectively. The Festival will close with the St. John's Passion at St. Michael's.

This year the festival carries great promise because of its varied music. No longer do the New York Chamber Soloists have to work exclusively with one texture or type of music. The music is, of course, potentially more demanding overall, but such diversity can be seen as nothing but good for both the musician and the audience.

For a complete schedule of the Vermont Mozart Festival and ticket information, give them a call at 862-7352.

Mad Hatter Review

by Al Bernardina

Twenty-five years ago a jazz devotee from California by the name of Richard Bock began a record company, Pacific Jazz, to specifically record jazz artists. Pacific Jazz was one of the very fine jazz labels to come out of Southern California in the mid-50's. You will probably recall the Gerry Mulligan piano-less quartet's 1952 recordings on Pacific Jazz. They featured Mulligan, the leader, on baritone sax with Chet Baker on trumpet, Bob Whitlock on bass, and the incomparable Chico Hamilton on drums. Pacific Jazz went on to become a most important jazz label even though they are not in the forefront presently.

And then came Carl Jefferson. Hailing from Concord, California, Jefferson was responsible for founding Concord Jazz, which is now an important jazz label. He takes credit for being Concord Jazz' President and guiding light. If this is true, we owe him a great debt for bringing such talent into the recording studio and into southern California.

Barney Kessel — Herb Ellis *Poor Butterfly* Concord Jazz Records CJ-34.

This almost seems like Barney and Herb Part II after reviewing their efforts on *Guitar Player* last week. If ever any two musicians deserve to be given accolades two weeks in a row, these two guitarists are they.

The duets of Barney and Herb work well off a very tasty rhythm section held down by Monty Budwig on bass and Jake Hanna on drums. Opening the album with Jerome Kern's "Dearly Beloved" on an

uptempo, the guitarists launch themselves into a red hot version of an old tune. Probably a way to identify the styles of Kessel and Ellis, Barney plays a lot of notes most of them with fire. He reminds me of someone who has put modern phrasing in his playing. Herb is of the cooler school. He is not so willing to try what Kessel tries, but plays with fewer notes and without the fire of his partner.

"Poor Butterfly" is a perfect vehicle for the prodigious talents these two men possess. While this tune may have been overworked down through the years, the fresh treatment that Barney and Herb give this tune is good enough reason to buy the album.

Side one comes to a close with the much overworked tune "Make Someone Happy." Taken in an uptempo, Barney and Herb breathe new ideas and thoughts into this tune. I especially enjoy the way Herb backs up Barney while he goes through his ideas on this tune.

Another tune that deserves mention is the opening cut on side two, "Early Autumn." I thought Woody Herman and his Herd played the standard version of this tune written by Herman, Ralph Burns (he does the musical score for the new movie *New York, New York*) and the late Johnny Mercer. With Barney Kessel and Herb Ellis working over this big band standard, you would think it was written with two guitars in mind.

The Jake Hanna Quintet *Jake Takes Manhattan* Concord Jazz CJ-35

Jake Hanna, drums; John Bunch, piano; Carmen Leggio, alto and tenor sax; Michael

Music For Awhile

"Music for Awhile," a program featuring works of J.S. Bach, Henry Purcell, and G. F. Handel will be presented at the Four Winds Gallery in Ferrisburg, Vermont on Sunday afternoon, July 10, at 4:00 p.m. Performing on the program will be members of Vermont Recital Associates, Donna Grey and Elsie Schermerhorn, sopranos, John Baird, baritone, and Catherine Baird, harpsichord, with guest artists, Lynne Radin, violin, and Yari Bond, cello. A donation of \$2.00, \$1.00 for students and senior citizens will be received at the door, and all proceeds will benefit the Humane Society of Greater Burlington. The Four Winds Gallery is located 15 miles south of Burlington, 1 mile East of Route 7 and exhibits fine art in a beautiful setting.

Moore, bass; Danny Stiles, trumpet and flugelhorn.

What do these five guys have in common besides music? I knew you would recognize the fact that they are all alumni of Woody Herman's wonderful bands.

The star of this set for me is tenor man Carmen Leggio. Leggio is remembered for his tenor romps with sax mate Sal Nistico during his days in the mid 60's with wonderful Woody. Carmen grabs the spotlight on the opening tune "Manhattan" and really never lets go. Recalling memories of the great "Prez" (Lester Young), Leggio and his mates step through the Rodgers and Hart tune that never once refers to Manhattan as the Big Apple. "Northwest Passage," a tune from the Herman band is refreshingly



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SHORT STORY AND POETRY CONTEST

The Vermont Summer Cynic is offering \$25 for the best short story and \$15 for the best poem it receives this summer. Entries may be submitted immediately, and may be published throughout the summer. Winners will be announced in the final summer issue. Stories should be approximately five type-written pages long. Poems may be of any length. Writers are advised to retain a copy of their work. There will also be two \$10 awards for short story runners-up, and two \$5 awards for poetry runners-up.

For You And I

by Randy Jansen

Memories of a friend fade in and out.
They come and go as you do, but remembrance is always so sweet, so real, as you are.

What of tomorrow, when again you part, always from the warmth that is friendship, away from what is yours.

Friend, I walk away with a smile for us together, a tear for the parting, of one that was once two.

Knowing I must be gone tomorrow,
I searched for you today, and you were there — as always.

Yet, we look ahead for the time, when, once again we are one.

But now forward for us, for the past is behind us.
And if by chance, our time passes by, I will never now be what I once was, for having known the special meaning of you.

New York, New York: A Rollercoaster

by Rob Stewart

I wasn't feeling well when I left the film *New York, New York*. My chaperone for the evening compared the film to a roller-coaster. I compared it to the strange powers that an old egg salad sandwich had over my digestive tract. We commiserated with each other during the ride home and yet agreed that the movie was moving, worth seeing, and well worth withstanding. We even vowed that as soon as our strength returned, we might even try to see the film again.

New York, New York acts on one in such a repelling and compelling way because it tells, once again and well, the story of starcrossed lovers and their rip tide romance. Most of the story unravels in New York, oddly enough, but it could have taken place as easily in Kansas City, New Orleans, Chicago, St. Louis or any other large city where jazz might have flourished in the late forties, early fifties. Place just isn't as important as the people and even where one is allowed a sense of place, director Martin Scorsese has underplayed its significance by occasionally reverting to the stylized stage and backlot settings of forties-fifties films.

This was a definite gamble on

Mr. Scorsese's part, and I'm not certain it was entirely successful. If he added this touch as a salute to the films of that era, then it strikes me as needless nostalgia and self-indulgence. If he added



these sets because he wanted to assure us we are viewing an illusion, a creation, well we've already taken that for granted. At the same time, if he feels that the romance set before an unnatural backdrop tends to somehow expand the power of the romance, then I would want, rather, the power of the romance to come through of its own accord.

Fortunately, it does — devices or no. And this is due wholly to the extraordinary feats of the film's two stars: Robert De Niro, as Jimmy Doyle, and Liza Minnelli, as Francine. Doyle is a frenetic, fast-talking, impetuous, streetwise jazz musician who "blows a barrelful of sax." Francine is the sensitive, understanding yet steadfast, equally streetwise and equally

talented songstress. Initially, they clash at a U.S.O. party in New York on V-J day, with Doyle handing her every line he knows, and she handing them back. However, with a subsequent discovery that they have music in common, they begin to fall in love.

Their courtship is stalled when Francine abruptly leaves town to tour with a band. Jimmy follows and becomes a member of the band, and along with Francine, a main attraction. The band prospers; their romance prospers. They marry. And continuing their stretch of good luck, the bandleader decides to retire and sign the band over to Jimmy. As a leader, Jimmy is a martinet, while Francine tends to be more diplomatic with the musicians. At just the time when the conflict seems to be coming to full boil, Francine learns that she is pregnant. Without much support from Jimmy, she decides to return to New York to have the baby. In New York, she begins to do some studio work to earn some extra money. On the road, Jimmy's band flounders. He finally signs it over to another band member, and returns to New York, withdrawn and disillusioned. He spends his

nights at a Harlem club, she spends her days in the studio. They spend their time together fighting, which results in a near miscarriage, and signals the end of their relationship, the beginning of their stardom.

Sound familiar? One part *Funny Girl*, one part *The Way We Were*, one part *A Star Is Born*? And yet this film seems to have much more energy, more desperation than the others of its kind and this can again be attributed to the performances of the stars, and some of the classic scenes they create: the U.S.O. party; or Doyle trying to finagle his way out of paying a hotel bill by convincing the clerk that he is a wooden-legged veteran with battle fatigue; or, after their first night on the town together, the good night kiss that has Francine balancing on the running board of the taxi in the rain while Jimmy tries to pull her back into the cab. Or, that winter night at the Justice of the Peace's, when Jimmy lies down behind the taxi and threatens to have it run over him, if Francine refuses his marriage proposal. Then, after the band has failed, and Jimmy has had a fight with Francine, there is the image of Jimmy sitting in a rocker in front of the giant Paradise Park billboard (translate that Palisades Park) and blowing the blues in the late night hours, while all the people driving on the West Side

Highway will probably glance at the billboard across the Hudson, and therefore him, not knowing that they're his audience. Then there's the tumultuous battle in the car concerning the baby: Jimmy and Francine flailing away at one another until the labor pains come, and change everything. Or, for pure erotica, there is the scene in the Harlem nightclub of the black songstress singing "Honeysuckle Rose" with, as Ring Lardner would put it, a look you could pour on a waffle. And there are Francine's two songs near the end, especially "New York, New York," where yes maybe she does look like her famous mother — Judy Garland — and yet it would be hard to imagine Judy Garland ever belting out a song the way Liza Minelli does here. She makes Kate Smith seem like a titmouse.

New York, New York is a movie that offers a wide range of emotions: from the humorous, to the tender, to cruelty, to violence, to cynicism, to happiness, to sorrow. If it works on you, then you will find yourself pulled in many directions both during the course of the film and after. You may even end up comparing it to a roller-coaster or an old egg salad sandwich. Who knows, who knows?

New York, New York is now playing at Plaza 1 & 2 on Dorset Street.

'Performing Arts' Forum

The Champlain Arts Council is sponsoring two public forums on "The Performing Arts, the Community and the Civic Center" on consecutive Thursday evenings, July 7 & 14 at 7:30 p.m. at St. Paul's Cathedral, Burlington. The July 7th meeting will focus on the current state and needs of the local arts community, and will feature a presentation by Ralph Burgard, a nationally known cultural planner and author of *Arts in the Cities*. The second forum July 14th will feature Ralph Alswang, a noted theatre architect who will participate in a discussion of the facilities available currently and being planned for Burlington.

On July 14th the discussion will focus on the availability and

suitability of current cultural facilities in Burlington and on future needs. The proposed civic center will be discussed. Resource persons will include Ralph Alswang and the Mondev Consultants to the Civic Center Project. Mr. Alswang has had experience with both new construction and renovation of older buildings for cultural use.

All local and state arts groups and concerned individuals are invited to attend these forums. The forums are sponsored by the Champlain Arts Council and are made possible by grants to the Church Street Center from the Vermont Council on the Humanities and Public Issues and the Vermont Council on the Arts.

AT THE FLICKS

Cinema I & II (Shelburne Rd.)

The Other Side of Midnight (R)

Exorcist II (R)

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Trouble in Paradise

7 & 9 p.m.

B-106 Cook

July 12

The Public Enemy

7 & 9 p.m.

B-106 Cook

July 12, 13 & 14

The Incredible Mr. Limpet

1:30 p.m.

101 Votey

July 14

It Happened One Night

7 & 9 p.m.

B-106 Cook

July 19, 20, 21

Swiss Family Robinson

1:30 p.m.

101 Votey

July 19

The Informer

7 & 9 p.m.

B-106 Cook

July 21

Good-bye Mr. Chips

7 & 9 p.m.

B-106 Cook



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Exorcist II: A Horror Of A Flick

by Scott Sartorius

Exorcism fans are going to be disappointed with this one. *Exorcist II: The Heretic* is a failure of a horror flick, even though it is the sequel to a movie which was genuinely terrifying. While this new production by John Boorman (*Deliverance*, *Leo the Last*, *Point Blank*) had the potential plot to be the chiller of the year, leaving its viewers trying only to re-affirm their faith, it has proven to be believable only to true devotees of ESP and demonism.

Exorcist I had a frightening impact simply because it revolved around everyday objects: a staircase, a door, and an innocent little girl. It took what the audience could easily relate to, and threw in a seemingly uncontrollable devil, making for a rather gruesome situation.

To swallow *Exorcist II*, on the other hand, you've got to sit through numerous flashbacks, locust swarms, unconvincing special effects which make it seem like you're riding a cruise missile through ancient Egypt, and Pazuzu, the King of evil spirits of the air. *Exorcist II* leaves the viewer not knowing exactly what to be frightened of. The movie jumps around too much, in and out of African countries and different time frames. The trouble is, Boorman tries to make it scary too much of the time through his eerie sound effects and a fear of the unknown and he blows it.

The bulk of the movie is aimed at trying to rid the now post-pubic Regan McNeil (Linda Blair) of Pazuzu (her demon) for once and for all. Regan finds herself in the middle of two different forces trying to accomplish this task: her psychiatrist, Dr. Jean Taskin (Louise Fletcher of *Cuckoo's Nest*) and Father Philip Lamont (Richard Burton). Taskin, a profound believer of modern psychiatry, introduces Regan to a gizmo called a synchronizer. This contraption will allow the girl to share her supposed nightmares with Taskin, even though Regan won't admit to having any recollection of the whole affair. Via strange headsets and a little electricity, the two will confront Regan's dreams so the fear of it all can be shared. Once confronted, the dreams and any memories will supposedly vanish.

Father Philip Lamont comes on the scene as a Jesui priest on an assignment to investigate the death of Father Merrin (played in flashbacks by Max Von Sydow), Regan's original exorcist. In the process of this investigation, Lamont sees a much greater danger lying within Regan (more than just the nightmares that Taskin is trying to prevent), and feels he is the only person who can get rid of this rapidly growing "evil." Thus, he could save Regan and, naturally, everything else for that matter. What happens is that Lamont learns of the capabilities of the synchronizer,

and since he is so familiar with the writings of Merrin, he goes beyond his investigatory assignment and becomes involved in some bizarre scenes. He and Regan get "sunked out" on Taskin's machine enabling them to journey in a semi-conscious state into the past to learn of the history of Pazuzu and Merrin. They learn of a history of confrontations between the priest and this particular demon in a variety of different places. Merrin, it seems, was the only being capable of defeating Pazuzu with one exception: a leopard spitting native named Kokumo (James Earl Jones). This Kokumo had apparently once been possessed, and was then cured by Merrin, thus developing an immunity to Pazuzu. Therefore, Lamont heads out via 747 (Boorman even tries to scare you with an airplane) to determine the whereabouts of Kokumo.

Hopefully, Lamont will be able to return with the ability to end Pazuzu's infatuation with Regan by giving her this same immunity. His trippings in Africa are extravagantly filmed, but are anything other than the effective elements of a good horror flick. Once again, as in all "Heaven vs. Hell" battles, the

final climax is between these two forces with scenes designed to make you dive behind the seat in front of you.

Unfortunately, in *Exorcist II*, by the end of the movie, you are so bored of seeing scenes where you were ready to jump out of your socks — and didn't — you feel that nothing will be scary. And it really isn't.

It can be safely said that there won't be too many people leaving the theatre with a fear of being possessed or being attacked by someone who is possessed, because *Exorcist II* just doesn't cut it. The only credible character in the whole movie is the one played by Burton. Lamont's task is clearly defined and Burton is versatile enough to adapt himself to the strange existence of the Father. Fletcher and Blair don't prove themselves to be believable, mostly because of the nature of the roles they were portraying. The viewer never really finds out to what extent Regan is really bothered by all of this nightmare hubbub, and Taskin agrees with Lamont one minute and then orders him out of her office the next.

The bottom line is: See it if you want, but don't expect too much of a terrifying spectacle.

(continued from page 11)

done featuring the work of trumpet player Danny Stiles. Side one rings down with versions of "A Smooth One" and "Way Down Yonder In New Orleans." Benny Goodman's "A Smooth One" has Stiles and Leggio doing outstanding solo work. A point to make is the ever tasteful drumming of leader Hanna. Unlike most drummers who go in for Fourth of July type solos, Hanna does not take a solo in this entire album.

"Way Down Yonder in New Orleans" is a flag waver that ends side one and has you waiting for more. It seems as if I could not change the record quick enough. Stiles flugelhorn solo on the opening number of side two, "How About You," is a marvelous lead in for tenor man Leggio to exhibit his wares. Piano playing John Bunch then does eight and the boys take it into a nice ending. Lester Young's 1939 tune, "Lester Leaps In," is a romp from start to finish. Stiles blows his head off while Carmen Leggio wields his tenor sax into place to put together a very refreshing solo on a tenor stars' tune. Injecting humor at the end of the tune is pianist Bunch who plays the traditional Basie three chord ending — in the wrong key.

How could you go wrong having a record like this in your collection?

PEANUTS And FANTASY

Bolton Valley — The newly formed M & M Players of Essex Junction will present *The Fantastics* on July 11-16 and *You're A Good Man Charlie Brown* on July 18-23 at three different Vermont locations.

The Fantastics will be performed at the Essex

You're A Good Man Charlie Brown will be July 18-22 at the Essex Playhouse and again on July 23, outside at the Bolton Valley Resort. (Raindate is July 24.)

All performances will begin at 8 p.m. except for the shows being held at the Burlington Square Mall which will start at

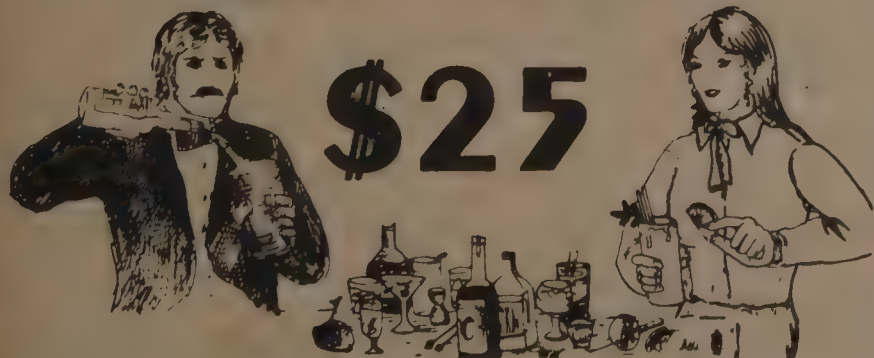
M & M PLAYERS

Playhouse in Essex Junction on July 11 and 12, at the Burlington Square Mall with McCepp's Restaurant on July 13, 14 and 15 and outside, at the Bolton Valley Resort in Bolton, on July 16. (Raindate is July 17.)

8:30 p.m. McCepp's Restaurant is offering a \$19.95 theatre-dinner combination for two and the Bolton Valley Resort will offer a \$6 per person, theatre dinner special before each show held there.

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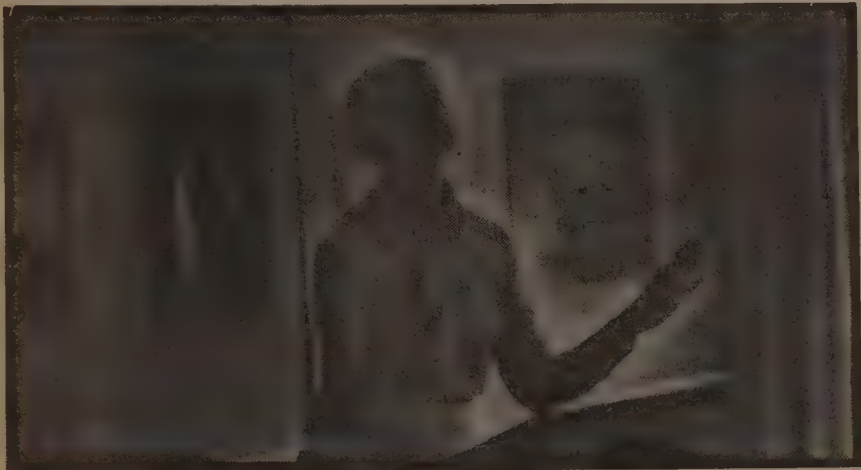
• Creative Sound "In the Mall" between Kmart & Martin's

Editors' Page

Supporting the Agency for Consumer Protection

One of those horrifying cliches heard all too often is "big business." The connotations associated with the phrase are almost always negative because of the images envisioned by its user. That is, one sees a group of about ten or eleven balding, overweight, cigar-smoking, country-club executives hovering over a large oaken table trying to determine how to make a buck at the expense of "the consumer."

Whether or not this is the actual case — believe what you will — big business lobbying efforts are currently involved in trying to vanquish legislation which former Vermont Governor, Phil Hoff, called the "foremost reaching bill on consumer affairs that this country has known." In the process of introducing Mrs. Esther Peterson, chief consumer advisor to President Carter, Hoff said the "pressures being applied against our congressional delegation (on the bill) are



Consumer advisor, Esther Peterson at the Church St. Center.

beyond belief." Mrs. Peterson, who was in town last week drumming up some support for the measure, called its chances for passage "rough" but "improving."

The bill would establish a federal Agency for Consumer Protection (ACP). The aim of the ACP is to correct the imbalance which exists between consumer representatives and industry representatives in appearances before federal agencies; to end the idea that "consumerists are firing popguns compared to some of the howitzers big business rolls into Washington," to borrow a phrase from FTC commissioner, Elizabeth Dole. In essence, the ACP would be an independent agency to ensure that whenever a ruling is made, the consumer interest will always be considered. The ACP will ask the question, "Do you have all the evidence?" The agency would not have the power of endorsement, but would have the power of persuasion. It would establish a "right to be heard" on the part of the consumer — it would protect your pocketbook with far greater efficiency than Washington has ever seen before. "For so long the system has been unfairly balanced in favor of business. Consumers have been represented by an empty chair," in the words of Mrs. Peterson.

The sceptic might be inclined to say that the ACP would be ineffective; merely another level of bureaucracy unable to accomplish anything in the wake of an already overburdened government. Such a point is well taken but it is certainly not the case. The ACP will be set up by consolidating offices already operating throughout the federal government. It will cause other consumer related programs to be abolished; or at least those which the Office of Management and Budget deems as being wasteful. It will reorganize, not add to the bureaucracy.

The sceptic might even go further by saying, "I don't really feel I want to pay out the extra tax dollars because it won't affect me as an individual." This is another valid complaint, but in light of the fact that the agency will have a yearly budget of only \$15 million (comparable to one hour of the HEW or defense budget), the total cost would be around five cents a year per taxpayer. And as far as effect goes, the examples where the need for such an agency was lacking have been documented in numerous examples.

A recently published VPIRG consumer alert explained five instances where an ACP, if it had been in existence, could have saved lives as well as dollars. Witness the 1974 air crash of a DC-10 airliner with a defective cargo door latch that caused the death of 344 people. In 1972, the National Transportation Safety Board recommended the

Burlington Growing Pains

To the Editor:

Your recent article on Burlington growth by Scott Sartorius deserves further discussion and analysis. Although much of the factual data is correct and informative, there are some critical pieces of information missing and, in fact, some erroneous statements and half-baked analysis.

As a Burlington resident, UVM alumnus, and organizer for the Burlington Area Citizens Alliance (BACA) I am angered when you report that "relatively little press or argument" has arisen concerning construction projects. Where have you been since last year? And haven't you read past editions of the *Cynic*? Debate concerning the South End Connector, an access road that would connect Shelburne Road at the Interstate with the Urban Renewal site, has been intense since Spring 1976. The cost of the road and its effect on the King Street area and homes

in the South End have provoked ongoing news coverage, public meetings, and hot debates by political candidates and groups of citizens. When a bond vote is eventually presented for this project, its passage will be highly questionable.

You also note that "negative reaction" to the Church Street Mall has been negligible. That discounts the varied criticisms of the project which arose during public meetings. At one meeting in City Hall, attended by almost 100 people, BACA presented a position opposing the mall which gained substantial support. In addition, many residents are angered by the construction of the South Winooski Avenue Garage — a project which is directly connected to the mall. In order to make that garage possible, debate was squelched and the city was forced to borrow funds. The article also concludes that

the urban renewal area is "by no means overdeveloped." Unless your standards have more to do with Great Neck, Long Island than Vermont, I can see no support for that statement. A neighborhood was demolished to make way for the Mondev Mall, the immense concrete slab which now dominates downtown Burlington is both an eyesore and an obstacle for pedestrian travel above ground, and commercial rents downtown are rising rapidly as a result.

Even more confusing is the throwaway statement about a "badly needed civic center." This depends on the type of center that is built. Burlington may need a community facility, but does it need a convention center as promoted by Mondev and some city planning officials? Some groups in Burlington are already lobbying against the construction of yet another giant behemoth for tourism.

The description of industrial expansion you provide is valuable, but it omits certain

Vt. Yankee Revisited

To the Editor:

Our company, the Hayward Tyler Pump Company, Vermont Yankee suggests to us that they are aware of the need to continually and openly inform the public of their problems, successes and shortcomings.

For our part, we would welcome any opportunity to discuss current nuclear power construction and operating practices with any interested persons, and the steps which the industry is taking to make Nuclear Power live up to its initial promises.

Our acquaintanceship with the current management of

Sincerely yours,
Dennis W. Chalmers
Vice President &
General Manager
Hayward Tyler Pump
Company

manufacturer be required to fix the cargo door. The manufacturer intervened, asking the rule be permissive, not mandatory. The FAA agreed. The result two years later was devastating.

Also witness that in the summer of 1976, the Federal Energy Administration removed price allocation controls from heating oil. Despite evidence that decontrol would cause prices to soar, the FEA assured the public cost of heating oil would increase only two to three cents per gallon. After controls were removed, the price of heating oil rose by five to eight cents per gallon, costing energy consumers an additional \$800 million to \$2 billion. An agency such as the ACP could have intervened to oppose the decontrol decision, thus saving consumers large sums of money.

The only real trouble now seems to be one of getting the word out — thus the purpose of this editorial. There is currently a nationwide campaign to send one nickel to Washington accompanied by a letter supporting this bill... so do it. It is also essential to write our representatives in D.C. to let them know that we are backing this bill. Currently, both Senator Leahy and Congressman Jeffords support the measure, but Senator Stafford is opposed. This opposition stems mainly from the fact that he has not received letters from his constituents. A quick note could make the difference — it could save you money and protect your health.

The "big business" lobbying efforts are by no means insurmountable, they've just got to come up against some opposition, that's all.

S.C.S.

relevant details. You do not mention the nature of production — GE produces defense equipment, and Hayward Tyler Pump is a major manufacturer of pumps for nuclear reactors. The question of industrial growth must consider these matters, and the *Cynic* — if it has a position on defense spending and nuclear power — should focus attention on the way in which Burlington industry serves capitalist interests. In my view, production of Vulcan guns and nuclear pumps is a negative form of growth no matter how many jobs are created.

Scott Sartorius also argues that the construction projects have thus far not damaged aesthetics in Burlington. How he can walk through the Mondev Mall, or pass the many recently destroyed buildings, or read about plans for additional parking areas and roads, and persist in this argument staggers my imagination. In the end, however, I am less concerned with comments about quality of life and what Sartorius calls "class" than about the distorted picture he creates of local responses to development and the nature of development itself. He does not examine whether jobs are created by these projects, or what kind of jobs, or how long they will last? He does not consider overall economic effects, or related issues — traffic, pollution, loss of services, housing problems. All these are tied to plans for urban growth.

The attempt to bring the *Cynic* into the Burlington community is appreciated. But if you are going to analyze complex local affairs, please demand thorough research and, if possible, develop a social and political perspective which goes beyond aesthetics — the surface look of the community.

Greg Guma
Burlington

Bolton Bluegrass Bash



by Appleton King

At the outset it looked as though the Bolton Valley Bluegrass Festival just wasn't going to make it. At eleven o'clock in the morning, about an hour before the first group, the Pittman Brothers, took to the hay-stack constructed stage. The skies were ominously dark and the slopes behind the lodge were sparsely dotted with lean-to's, coolers, hikers, and frisbee tossers. But by the end of the first set, people were steadily streaming in loaded with Fourth of July stimulants, blankets, dogs, and cherry bombs.

The Southern Vermont Old Time Fiddlers belted out "Red River Valley," the growing crowd now stirring in anticipation of things to come, and the Fiddlers were sent off with a heavy ovation at the end of their set.

The Pittman Brothers came back on to do "Tennessee Stud" and a lone inebriate, who had been yelling incoherently from the peanut gallery all morning, became the day's first dancer, jumping around and wailing away with his arms. A human interest note: he remained down there for six hours as a hundred others began to join him beside the stage having been drawn by the lure of pure and simple country music.

It was clear by the time the Pine Island String band took the stage that the festival, regardless of the weather, was going to make it. Jewelry stalls and barbeque tables were doing a brisk business; a volley ball net was put a little ways up the mountain, and word filtered in from the bush that cars were backed up all along the road and people were being turned down. This didn't stop many, however, from trudging three and a half miles up the valley road and through the woods to take part in the celebration and get right into the country music which has become a valuable part of Vermont's unique identity.

Pine Island, as much as any group in recent years, continues the tradition and presented the Fourth of July aficionados with some of their best, including cuts from their new album. Pine Island switched the now buzzing multitudes into a higher gear and even the sun seemed to brighten the gloom above in appreciation.

The Pittman Brothers came on once again to do "Bo Jangles" to set up Banjo Dan and the Midnight Plowboys who, despite a devastating cherry bomb blast and a broken banjo string, whipped the crowd into a dancing frenzy down by the stage. Shirts came off and human circles whirled around as the bluegrass sound soaked them from the speakers above. A fistfight exploded and subsided like a cloudburst. There was only one major dog fight, but by that time, the sun was receiving rousing ovations every time it poked through the dark cloud blanket and everyone was busy greeting old acquaintances and making new friends.

Shady Grove, the next group on the star-studded playbill, unleashed "Foggy Mountain Breakdown" just as the crowd was reaching its greatest peak. The electricity that was generated from the stage carried up the slope where hundreds had covered every patch of green with blankets, coolers, and kegs. It was all downhill from there: the N. E. Bluegrass Boys and Coco proved to be exemplary finishing touches to the day-long party and after Coco had played one last number, "Everybody's Talkin' About Cowboys," the tired but satiated concert-goers took one last look and began the exodus back home.

The Bolton Valley Ski Lodge owners are to be credited for their generous donation of time and space, for they drew no profits from the festival which helped to make the concert a success from an aesthetic viewpoint. For the rest, that of the music, which was of especially fine quality, and the enthusiastic crowd, the success there lay in the skills of the country musicians and the rapt attention of their devotees.



Clockwise from upper left hand corner:

Banjo Dan, Coco & the Lonesome Road Band, a painted lady, an inebriated audience, Shady Grove's bass player, the Plowboys, and the Pittman Brothers.

Photos by Ron MacNeil



Kibbutz

(continued from page four)

back-breaking work, the blood and sweat that went into the early kibbutzim and the service performed on Israel's behalf. Now, established kibbutzim can continue without special government benefits.

The character of individual kibbutzniks have changed throughout the years with the increasing prosperity. Where rugged and self-sacrificing individuals distinguished the early kibbutzniks, there are fewer to be found today. A kibbutz society is a voluntaristic one, with no coercion on the kibbutz's part over the members. All that is required of a member is that he fulfill his labor requirements. Beyond that, his life is his own. This appeals to individuals who are reluctant to struggle in the outside society. Everything is provided for them, including housing, education, and even entertainment. In a well established kibbutz life, therefore, he is secure, without the unpredictable occurrences of the outside. These people are members of the kibbutz for comfort's sake and not on an ideological basis. A young kibbutznik reflects, "Most people stay in the kibbutz because they've got it good here. No ideology about it. The quality of life of the kibbutzim is good. The people are first class. And you know that your life isn't going to run into any hitches at all."

On several counts, the kibbutz ideology has been slowly eroded over the years. The self-imposed on living outside has been relaxed. On some kibbutzim, cheap Arab labor is utilized in the fields to increase profits where kibbutz labor would have been used. A similar situation exists when skilled outside Jewish labor is hired for Kibbutz industries. The concept of self-labor has taken a back-seat to advancement of the kibbutz.

Some also see exploitation of workers (labor) in relation to the volunteers. Volunteers are, for the most part, assigned unpleasant or repetitious tasks. In return, they receive room, board, and a small stipend. The number of man-hours volunteers put into a kibbutz is often highly underrated. An important thing to remember is that if the volunteers weren't there, the work they do would have to be taken over by kibbutzniks.

Inside the kibbutz, prosperity and the changes it has wrought have altered the prime directive of spontaneous relationships. Early kibbutz life stressed the importance of social relations without immoralization. Any and every occupation on the kibbutz was deemed as appropriate for any member. The present growth and industrialization have caused a rationalization of relationships where contact between people becomes institutionalized. This is a result of the specialization of work where versatility is lost to the needed training for particular occupations. Where in the past anyone could be a cook, this position now requires the learning of nutrition, cost

factors, baking, etc. Thus, the close social interrelationship has broken down into a situation where privacy dominates. One kibbutznik expressed this concern when he said, "We've become institutionalized. Anybody with any kind of problem has a fixed address to go to here. We've become so organized that we're in danger of atrophy. We wanted every problem to have its fixed address, but we've progressed too far in that respect and we've lost our spontaneity."

Only a few of the problems afflicting kibbutzim have been mentioned here. This history has been honorable. Their success as a utopian community has been unmatched and their successes in the agricultural and industrial fields have won respect from the whole world over. There is danger, however, that the kibbutz movement has become too content with its past glories.

"Most of the kibbutz population today," states a young kibbutznik, "isn't doing much aspiring. We've become fat and contented. We've got it good. We've stopped trying. We don't have the spark... We've lost the spark, the inspiration. The kibbutz way of life is becoming more and more materialistic."

Inertia spelled doom to other utopian societies, and this is endangering the kibbutz way of life. The early kibbutz pioneers wanted to consciously and continually justify their ideology to prevent such inertia. It is now up to the younger generation to decide whether the original kibbutz ideology can stand the test of time and the temptations of the modern world.

TM For Your Head

by Colleen Chatterton

The Transcendental Meditation technique has long been taught as a technique for developing full human potential. But up until now it's been very difficult to imagine exactly what the "full potential" of a human being is.

At Maharishi European Research University of Switzerland during the past two years, thousands of advanced TM meditators have begun to have concrete experiences of the development of higher states of consciousness. Today, it seems that we are standing on the threshold of a new breakthrough in the development of human potential.

There will be a special (free) lecture on the "Transcendental Meditation program: Enlightenment and Supernormal Abilities" Tuesday, July 12, 7:30 p.m., Billings Center, Marsh Lounge. The lecture will give an overview of the TM program and will focus on a discussion of the latest discoveries at Maharishi European Research University where advanced meditators are demonstrating that consciousness is indeed a "field of all possibilities."

The Transcendental Meditation technique is a simple, mental technique practiced for

15-20 minutes twice a day. Not a religion or a philosophy, the technique has become familiar to many as an effective method of gaining deep rest and eliminating tension and fatigue. However, more recent findings indicate that these types of benefits are really only "scratching the surface" in relation to the more profound benefits that are available through the program. The experience of thousands of advanced TM meditators who have attended advanced courses for developing consciousness as a field of all possibilities is that the real benefit of the program lies in the enjoyment and satisfaction of living life at its fullest potential.

Of special importance is the profound development of universal values and good human virtues such as friendliness and compassion. All of these abilities are natural by-products of the state of Enlightenment and arise quite naturally on the basis of the Transcendental Meditation technique taught in a standard 4-day course offered at the Burlington TM Center, 308 Main St. (863-2575). Free introductory lectures are held at the Center every Wednesday evening at 8 p.m.



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Features

ANOTHER YANKEE IN A FOREIGNER'S COURT

by J. W. Hemphill

To the editors of the *Vermont Cynic*

Dear Sirs,

January 25, 1980. I'll record this as an impossible day to relax. The streets of Kampala below my window are mobbed with tight curly, black heads. Sheer ochlocracy out there. Not a good day for me to be out and about even though I may resemble a Vermonter. The people are celebrating in quite the wildest fashion, an outrageous demonstration of dancing in large scattered circles. Flashing, exuberant faces are to be seen everywhere and chants of a monomaniac intensity such as you could not imagine are sweeping over the crowd. Freedom! Ha! Just mention the word to these fellows and you have a riot on your hands. It's still quite a new thing for them yet. I suppose it's so loud because most of them have scars from the days when it wasn't quite so jolly. Well enjoy it while you can, chaps! When this day is over, the villagers will return to their mud huts on the savannah and all these mad, restless youths will take to the slums again until somebody else puts them under the impression they have freedom. Then they'll come again and they'll shout and scream the praises of black nationalism. Ha! Meanwhile, I'll still be making more than the whole bloody lot of them. Their kind of ideological freedom they can serve to the bloody queen for all it's worth.

It's a strange celebration. I find myself reminded of your American Jazzmen. It seems a combination funeral and birth on the same day. These people are ripe fruit for another despot with a promising harangue. As I mentioned, it really means nothing. January 25, 1980. Nine years ago on this day, Idi Amin Dada seized control of Milton Obote's Uganda's People's Congress. And then the purges, oh, the purges. Was quite hectic for a bit as you know. Hard to tell friend from foe and didn't the balance sheet suffer! Things are getting better though, for some of us, that is. Of course, Amin isn't here anymore. That's the reason for all this hubbub. Just last year, on this date, ironically enough, he disappeared along with Robert and perhaps a few Bugandan bureaucrats. It's hard to say what happened unless you believe what those ninnies down there tell you. Half of them think that a stone has a conscious life. And they want to run their own country. Well bully for them!

Nobody expected the old boy to last as long as he did. President for life, he was. That's a risky title to confer upon oneself with so many enemies about. How he ever stayed clear of the revolutionaries' bullets and the jealous knives of his ministers for so long is beyond me. But where is he now? I, for one, have always leaned towards outside intervention but not in the way "they" believe. Every

country in the world with any kind of decency had plans in that direction. It was just a matter of the right moment or paying the right man. Actually, it is a wonder any of us are here in Uganda.

Oh, the purges. Nobody knows the count for sure. 90,000. 300,000. Pick a large number. The Nile crocs have acquired quite a taste for human carrion in the last nine years or so. The river banks were

boy was still around. In 1973 I had the option of staying with an assumed fealty or going without anything to show for it. Now I train these blasted Bagandans to take over my job. It may be strange to hear me say it, but I never want to leave. Bloody England! What's she to me? It is a simple matter for a man to renounce his citizenship. I've lived in Uganda all my life. Descended indirectly from the Anglican Bishop James

arrows. Every journal in the world carried that one and every post at the exchanges knew it. For a while, trading was difficult. But again these political matters are only necessary detours for men in my position. One of his ministers tried to liken me to the ass that bore Jesus through the streets of Jerusalem on Palm Sunday, yet somewhere that analogy escapes me. Christians never sat well with Amin. However you ask for it, he disappeared along with the rest. We did what we had to do. When Amin took us over in 1973 he gave us what you Americans refer to as the bottom line. We accepted and we are still here profitably. Quite profitably as of late I might add.

Ah! Who is Robert you ask? Uganda's Poster boy! Listen to them down there. Never mind who he is; my question is where is he. All we seem to have on him is a lot of conjecture and poppycock. Robert Ethan Allen Naughton, a fine looking chap with a fine name, from Highgate Springs, Vermont wherever on earth that is. When I think of him here in Uganda I can only think of Clemen's Yankee in King Arthur's court. The only important difference is that Arthur was a good king and Robert probably would not have liked him for that. I did not get to know Robert as well as I might have had he been interested in this business. Amin took a considerable amount of his time and I'm sure it's clear I had no foolish inclinations to measure against that man's desires. But according to Robert's accounts of his own exploits which kept the old boy quite jovial and glad to have the Vermonter around and from the stories I've garnered from those he consorted with, I learned much about him. He was a rabble rouser, knavish sort back in Highgate. At the age of 18 he swaggered about the streets as the antithesis of Matt Dillon searching and prying at every teenage gathering for the possibilities of sexual liason or pugnacious confrontation. He was truly a young man of passionate duality. The birds loved him even though they were a bit afraid of him. Robert's favorite pastime was giving joy rides in "Little Ralph," one of his father's tow lorries. It was a common occurrence late at night for the townsfolk to hear the gears of the big fellow clunking and the muffled static of the cab's two way. And when they looked out their windows, they would see the red revolving light flashing across the dwelling faces as Robert blasted out of Highgate with very pretty crumpet aboard and a definite spot in mind. How were they to know he was not making another run to the Canadian border station to pick up an auto confiscated by custom's officials. The envious mates of the town had to tolerate him, not just because of his mobility and the small

fortune of his mother's side but because he had quick fists and a cocky surety about all his movements. The elders of Highgate always began their gossiping declamations about him with the words, "Why that Robert Haughton, he'll get it someday." He was really quite impressive at times despite his inordinate inconsideration. When Robert insulted you, it was in the boisterous manner of a drunken farmboy except that Robert wasn't a drunk anymore; than any young American fellow his age was a drunk. To the contrary, he became rather subdued after consuming more than five draughts. Up until such time as he had consumed the sixth, his favorite proclamation was "Give me an ounce of wacky and a sixpack of beer, mista and the rest of the world!" He carried this brash, natural exuberance to Africa with him. Robert is the first American chap whose native crudeness did not offend me. In fact, I found him rather entertaining. I always wondered what could have been his motivation for joining through a British Agency the mercenary forces in Angola. Some say it was the mesmerizing influence of the books by Burroughs and Hemingway and African travelogues and Safari brochures, material enough to boil any young man's blood. No one believed it could have been a social conscience and surely there were better ways for a chap of his means to make money. For whatever in God's name, it was a typically teary departure with his mother clutching his coat until the last and his father refusing to see him off, walking back into the sitting room to bury his head in his journal, muttering as he went, "I have the dangdest fool for a son!"

At least they saw him on the day he left. I, for one, haven't seen him in Uganda for over a year. Apparently neither has anyone else. I suppose he's been picked clean in the bush long ago. Beastly hyenas won't leave a trace of him. But the streets of Kampala and half of civilized Uganda are live with bobbing, waving pictures of his face now. National hero, he is. How is it they can celebrate so wildly over someone's absence. Listen to them! "Magic Boy. Magic Boy." They're chanting. It's loud enough for Amin to hear them from his new kingdom in hell. You know these Africans hate us and idolize us at the same time. There is really something about the white face that strikes an uneasy reverence in them. We're a mysterious lot still. I suppose the memory of the first gunpowder heard in Africa still populates their subconscious. They've taken quite a liking to this Robert Naughton. All excited about the way he fooled Amin out of his life. Preposterous ninnies. The story they've dreamed up is typical of the absurdity which is keeping the progress of this country anchored to its own internal

(continued on page 18)



"Well Robert, shall we jump?"

sweating with it. What it boils down to actually is truckloads of fertilizer for the savannah and a supreme motivation to murder the man. But, it wasn't really all his fault. Amin didn't know the half of it. In large degree he was just a gambit for those engaged in tribal hatreds and basic inhumanity. Still living the law of the bush, you know. These chaps acquired quite a taste for it just like the crocs. It's rather hard to stop once you've acquired a taste for it, wouldn't you say.

Mugagga is late with the tea again. He's a good boy but a trifle languid as though he has been bitten by a tsetse fly.

Oh, why I almost forgot! Please allow me the honor of introducing myself. I'm Richard "Mukasa" Hannington III, a coffee man with a former British Corporation. That's part of the reason why I drink tea. It's not all for some silly reason centered around custom. It's just that coffee is such an exasperating commodity especially here in Uganda. Its price fluctuates as wildly as an Englishman's chance of survival used to when the old

Hannington who died in 1885 at the hands of Mwanga, the Bugandan Kabaka during those missionary days. These Ugandan rulers have a lecherous butchering tradition. One has to live in respect of that in order to survive. That's where James made his mistake, not that I don't admire his courage. However, I don't intend to be pushed out by any sniveling causes. This is my soil, my business, my life! Blasted Sun! Burns right through the glass at this time of the morning. If it weren't for Victoria and the current speculation of experts, I'd retire and move to the Ruwenzori.

Ugh! What is this? The chair! By Jesus, mister, as Robert would say were he here. Why must they always remember that blasted chair. You see I was one of the Britains who became notorious for carrying the old boy through the streets of Kampala in a sedan similar to the one you see down there. Aside from wrenching the back miserably and losing a planned holiday at Kyioga, I suffered more than the usual slings and

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ANOTHER YANKEE

(continued from page 17)

massiveness. I haven't got much time and I can't bear repeating it, but, as I say, it has its exemplary value. Mind you, it probably ejaculates from the rambling, febrile brain of a Bantu chieftain. You can never believe anything those bloody rascals tell you. They lie for their power as well as anyone. First, however, I should relate to you something about how Robert's part in this whole affair came about.

Robert fled Angola with thousands of Marxists on his tail. You do recall the large price on a mercenary's head. I would wager Robert had quite a track record over there. I have heard it said that he could shoot the left eye out of one of those American field rodents at 250 yards but I find any laudation with the aura of a legend to be quite unpalatable to my sense of realism. What I find relevant is that Robert never spoke too cheerily about Cubans. Whatever, by degrees and after a series of adventures, he ended up in Uganda. I have no doubt it was his rural naivety that led him to believe he would be welcome. Robert hadn't the foggiest that not everyone took an instant love to him. Half the time he had his arm around you before you knew his bloody name. Consequently, much to his strenuous objections, he was arrested or should I say seized as a spy and sentenced to be shot at the hands of the Bureau. As he was standing tied to the pillar, his mind, I suppose, racing at a feverish pace at the thought of such a hapless end, he came up with a sheer stroke of lucky genius. That's what I admired about Robert, his unwhimpering confidence in his right to life.

"I have news of Big Daddy's mother! I have news of Big Daddy's mother," he began to shout. "It concerns all of you."

He said it somewhat audaciously as if he were the one who held the carbines. As I say, Robert had a strong set of knees. He stood tall at that pillar ready to eat bullets if need be. There followed a vociferous debate among the gunmen which Robert listened to very carefully even though he couldn't understand a single word upon which his fate rested. Whenever there was a lull in the polemics, Robert repeated his inculcation and set off another row of jabbering. Finally the colonel of the squad decided that it was to the benefit of his personal health to take this brash young man straight forward to Idi himself. After all, there was no telling what kind of substance was contained in the Vermonter's claims. It was better to bring the word itself than to have the word relayed through a series of misinformed tongues. Up until this moment there had been some strong speculation that Amin had sprouted from the independent seed of a spent lion. These military men, along with a metallic glint in their eye, have a bit of tin in their heads as well.

Entebbe Lodge is a lovely place. Just south of here. Splendid views of Victoria. That's where they brought him. From the look on the old boy's face when interrupted at his poolside with this trespasser, it became even more apparent to the soldiers that this was a country where loyalty was as likely to kill you as treason. Oh,

definitions! A slim, slim margin between the Ganda and the gander if you'll excuse the pun. No one knows what passed verbally in that closed initial meeting between the old boy and the jolly good Robert but the two struck a harmonious chord. Probably it was because Robert never assumed himself inferior to anyone and that included those whose capricious whims could be the death of him. He could talk eye to eye with a rhinoceros. Evidently that's just what he did. Soon the bellowing laugh of the huge old

**'Robert and
Amin and several
Lugandan
speaking Bantu
disappeared
somewhere in the
lava fields.'**

boy was belching out of the conference door putting a dumbfounded look on all the house attendants who had been quite sure they were to witness a disembowelment before the day was out. To the contrary, the day brought a new resident to Entebbe Lodge: Robert Ethan Allen Naughton, to be sure, to live at Amin's side as personal advisor on matters pertaining to American folklore and character. For life, of course. Amin always named people to his side for life. It was the easiest way to dispose of them should his favor turn during one of his nightmares.

But it seems the old boy's dreams of Robert were not the sort that choleric babies have. His trust grew to the point where Robert was his abiding wisdom in nearly all his concerns. A word against Robert became a word against the king. Really a classic example of power under the guise of a paper title. It was hard for many of the black ministers to adjust to his shining white face, but what could they do. They knew Amin wasn't a nationalist really; he was a despot. I suppose that if they could have joined stories, they might have generated some ill winds but such things as you know have the unnerving characteristic of slamming back in one's face. Thus nothing of that sort ever fully developed.

In effect, Robert told the old boy which way to run when the bullets were spraying. Amin was at his irrational best at such times. He grew increasingly so towards the end as more and more enemies searching for revenge sprouted from the corpses of the wronged. All that killing by the old boy was surely the sowing of the dragon's teeth. During one attempt on his life, he fled to the shores of Victoria looking for quick escape in a power yacht. Unfortunately for the world, Robert reached him before he shoved off screaming out to him the plain fact of the vulnerability of a boat on open water from the air. Robert always preferred the jungle forest. He had in the great American tradition, the woodsman's sense of direction and I might add, the leopard's sly instinct for survival. These propensities were born in the

hills and verdant ridges of Vermont during the white-tail season, sharpened with grisly necessity in the Angolan clash and adapted quite readily to the elephant grass and second-growth forest about Victoria. Time and time again false alarms and actual coups attempts found Robert leading the general safety about the countryside while the cleanup crews of the Bureau smashed the stragglers of the defeated opposition, imaginary or otherwise. Bloody mess, indeed. The relationship between the two grew along famously. Eventually, Amin came to refer to Robert as his "magic boy." It was hard to determine what was in it for Robert though except perhaps for the excitement. I suppose his ethics were slow in catching him at times. He hadn't been to church in years.

Then it finally happened. Just one year ago to the day as I mentioned. A certain General Anatole Ngondwe, living in exile in Kenya, mustered the necessary forces. He was under the rumored secret aid of the Organization of African Unity of all coalitions. He and his men were flown by Israeli trained fighter pilots low over the waters of Victoria on that hazy morning. They poured onto Entebbe lodge while the old boy was preparing to depart for Kampala to celebrate the anniversary of his ascent to power. The ten jets scattered the compound into pieces, but Robert, as usual, managed to get Amin quickly out of the way and headed west away from the invasion. For one violent half hour, the jets combed the swamps and elephant grass outside Entebbe with lawnmower machinegun fire, destroying half the game in Uganda, but of course, having no idea whether or not any of the bullets hit the mark. Then well realizing their mission was on borrowed time and that the Ugandan air force which had been caught dressed for a different occasion was most certainly just over the horizon, the phalanx of fighter jets turned their noses upward and disappeared into the clouds. However, on the ground, they left Ngondwe and a party of guerrillas who easily twisted some loyalties and regained some old friends thereby ensuring their immediate safety. When they learned of the old boy's escape, Ngondwe, quite embarrassedly, set upon the assumed trail of the able Vermonter and his leader. A simultaneous action at the Owens Falls hydroelectric station kept us in early morning stagnation here in Kampala. Had to heat the tea with canned fuel until the auxiliary generators got started.

From here on in is where the story suffers the interpretations of the drums and runners. Bits and pieces of the escape have reached us and it goes accordingly that Robert and Amin and several Lugandan speaking Bantu disappeared somewhere in the lava fields and Bamboo forests of the Virunga Mountains on the southwest frontier. Ngondwe never returned either to assume any power and now the military tribunal has placed a pawn in titular control. As I said, I don't believe Robert's group made it

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ANOTHER YANKEE

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too far. There's a lot of bush and treachery between here and Muhuvara, and with the added impetus given to their march by the pursuit of Ngondwe and his men, I would not rule out the possibility that the fat old boy's heart fagged out. Robert is a different matter entirely. You know how sometimes you have a feeling about someone that through any calamity and all encounters that person will aspire to the fullest and make his way royally. Well, I would separate my mind from my body if I could, but as it is the two are linked inexplicably. Despite that sad fact, I know that if it were I who were following Robert through the bush, I would make it to wherever he led me with strength to spare. At this moment I would love to be able to swear on my life that Robert is on a long roundabout road back to Highgate. I hope for him and yet I dread the realities of this part of Africa. What upsets me most is that Robert is not in attendance today. He really went in for this sort of celebration.

Whatever and wherever, I should get to the point of this cockaminny Bantu tale. Muhuvara is a volcano of the Virunga Mountains. It straddles the Uganda-Rwanda border. It and most of its mates are extinct now; have been for thousands of years. Muhuvara's summit has formed typically into a large caldera. Supposedly that's where the chase forced Robert and Amin. When they reached the base of the volcano, Ngondwe was not far behind. This predicament was due largely to Amin having to stop every ten minutes to catch his breath. They had been under forced march for several days now. I suppose the Bantu were delirious with exhaustion at this point. Robert in the lead charged up through the forest followed by the Bantu who shoved and practically carried the sun-drained Amin. They could hear Ngondwe's men chanting the death song and so their load was considerably lightened. Up! up! up! they climbed with Robert shouting all the while to them such things as: "Move or you'll all be fed to the earth." When they reached the bamboo forests of the higher altitudes, Robert turned his machete into a demon and cut a clear path through the tight thickets. I always wondered why in blazes he didn't turn about and shed some of that energy on Ngondwe. I can't imagine the thought not entering his head. So they emerged from the thickets to the moorlands leaving a noisy forest of irate, chattering golden monkeys behind. Above the moorlands were the sloping, snow-covered lava fields of Muhuvara and then the rim of the caldera itself, faintly visibly through the lightly blowing clouds.

As they moved upward, their eyes captivated by the beauty of the sleeping giant's summit, something quite preternatural occurred. Things began turning strangely. The snow beneath their feet, all over the slopes for that matter, began to melt rapidly sending up hissing geysers of steam. By degree, streaks of black lava and pumice appeared through the surface of the snow, giving the summit of

Muhuvara the semblance of a zebra's back. The bantu were wild with fear. They felt sure that the mountain was undergoing a transmigration of spirit. All the Christian upbringing of the last one hundred years couldn't quash the archetypal spell of thousands of years of tribal belief come true right before their very eyes. They fled screaming back down the path to the bamboo where they'd emerged, only to impale themselves blindly on the

**"I am the bane of
Uganda and the
savior of Idi**

Amin Dada!"

Robert cried.

bayonets of Ngondwe's men.

Amin did not know what to do: But Robert screamed encouragement to him above the deafening sublimation of the snow. He bade him to follow his lead to the top. This Amin did. He had been following these subtle orders from Robert for so long that he truly believed that safety lay wherever the young man pointed. In this case it was to the rim of the caldera. Besides Amin knew fully what awaited him at the hands of Ngondwe's henchmen. It would be no easy death. Nothing as pleasant as a bullet to the head. Robert too had better visions of his own end. He saw himself laying his tossed gray head upon a soft pillow some starry, blue night. Quite a pipe dream for a man who lived as dangerously as he.

When they reached the top, they had time neither to quench their thirsts against the heat nor to plan a defense versus Ngondwe for Muhuvara began to shake and rumble with an angry spirit. The old fellow was getting ready to explode under the catalytic presence of Robert Naughton. I might add here that I never knew these Bantu had knowledge of those horrid movies of lost lands where invariably at its conclusion, a whole balasted island is sucked under the sea by seismic forces. Or perhaps these native lies are the anlagen of such unlikelihood. Anyway the whole bottom of the caldera dropped into the core of the mountain and the sealed vent of Muhuvara burst open sending a shower of ash and cinder into the Ugandan atmosphere. The caldera filled with molten lava from a subterranean furnace forming a bubbly, smoky lake of swirling violent blues, reds, yellows and oranges. Amin was terrified but Robert underwent a much more mystifying transformation of soul.

They say that Muhuvara and Robert were one that day with neither spirit greater than its partner. From everywhere on the mountain, objects funneled their power into Robert. Every stone gave forth an aura of solidity and the vegetation below sent a fragrance of indescribable deliciousness to his nose, so strong he could smell it

through the gases. All the harshest elements of the earth and the softest members of its bounty converged on him and were absorbed by him making Robert a capable man, i.e. one who knows the powerful, sometimes evil forces born daily in his mind and has the abundance of will at least to part from this world with his desires appeased in a forthright, respecting manner.

"I am the magic boy!" he thundered out across the broad expanse of treetops covering the slope. Ngondwe far down below on the forest trail stopped his men with an upward flip of his arm. They stood listening. Amin at this utterance began to tremble from head to toe as is the normal reaction of despots when separated from their protectors and faced with an avenger. He was beginning to imagine that he, by his benevolence, had created a monster in this Robert Naughton. The Vermonter had shouted out his boast as if he had brought him all the way up here just to tell him he was taking over. Robert stood squarely at the caldera lip. Ash flakes dipped and whirled about his person and behind him a glowing red curtain of smoke and flame created an atmosphere of intense hell. The violent smoke currents lashed and tangled his silky brown hair turning him into a narrow eyed glinting Medusa. Amin stood transfixed at his feet, sweat rolling in torrents down his meaty cheeks and his tired eyes showing an alter boy's look of wondering supplication.

"I am the bane of Uganda and the savior of Idi Amin Dada!" Robert cried with an anguished look upon his face and the boiling caldera catapulted mercuric yellow pancakes of molten lava into the air behind him.

"I give to Uganda a king forever. To live in immortality, to rule over the steppes and savannah, and forest, to soar above the Mountains of the Moon in a golden chariot drawn by fifty black maned lions in silver harness."

Amin by now was overwhelmed with a passionate yearning for glory, welling up from the rock bottom of his very black soul. He had been waiting all his life for just such a blessing. He whimpered ecstatically and scrambled on his hands and knees to the lip of the caldera right at Robert's feet so that he might peer down into its depths. He could hear the stones cooking. The smoke column churning upward turned his face gray with ash. He began to cough miserably and an oozing phlegm spilled out the corners of his mouth.

"Behold your Uganda!" bellowed Robert.

Then the roar of a great wind came rising up from the east. It wailed like the banshee as it charged across Uganda giving a root-straining lean to the Russi and St. John's Wort trees and scattering the bamboo forest below them as so many matchsticks in a breeze. Ngondwe and his mates were plucked from their stopping place and Amin broke into a raucous laughter as he watched them sailing up from the slope to be wrenched apart in the

(continued on page 20)



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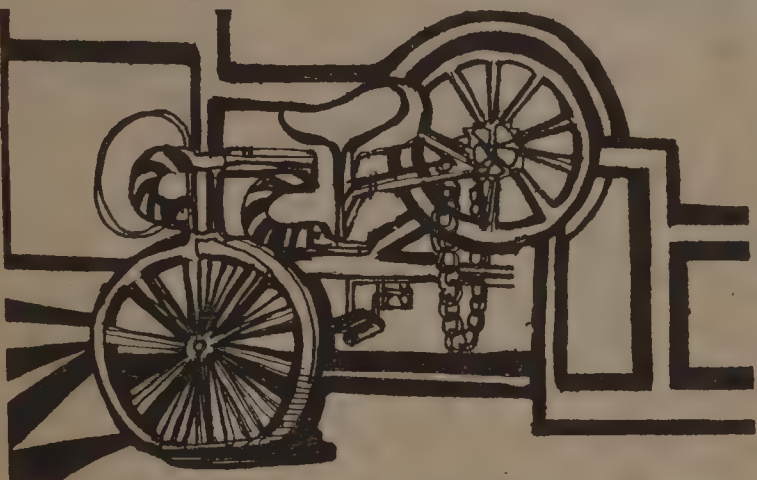
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ANOTHER YANKEE

(continued from page 19)

turbulence. Robert standing as a statue of bronzed frozen flesh became even more wicked looking under the barrage of wind. Then the smoke and fire was lifted from the summit of Muhuvara and the caldera quieted to an orange shimmer. The Great Central Plateau, opened up before them.

Beautiful Uganda, the land of equinox, for hundreds of miles she stretches, from the dry steppes and goatlands of the northeast and the Imatong mountains of the lower Sudan, down across the wide central savannah dotted with the dry shrubby grasses and level-headed acacia trees and the candalaria shrubs, from snow-clad Elgon on the Kenyan border to the cloud shrouded Magherita Peak, the overseer of the lush, mountainous, legendary Ruwenzori. Great blue, green-shored lakes are fed by hippo infested, wormlike rivers with banks run by hissing crocodiles, and they in turn fed by cascading gorges and mountain streams. The Nile starts here in a series of lesser rivers. And National parks: Kidepo, Kabaiega, and the Ruwenzori, filled with kob and giraffe, lions, leopards, the topis, roans, and oryx, and the kudu with its spiraling horns. Even the rare white rhino. Far off in the east, a wall of blue is reflected beneath the bottoms of the white, tall thunderheads. Lake Victoria spreads her cooling influence on the sun.

Into this garden formation marches a group of white imperialists and yellow foreigners, some carrying bibles, followed by a long string of Lange, Ganda, Sogo, Chiga, Banyoro, Banyankole, Batoro, and Iteso... anybody willing to carry a box for a plug of tobacco

and a schilling. Before them an immense herd of zebras and wild beasts and tommies cuts a swarth of panic across the plain sending up the dusty clouds of the dry season.

Now whirling winds materialize the loosened soil into the bodies of diplomats, ministers, journalists, Anglican missionaries, intellectuals, and Acholi and Langi soldiers. Joining hands, their faces large and scary against the rolling thunderheads and sharply rising buttresses of the hills, they advance on the wind, speeding over the Savannah with curses and cries of anathema, over the broadleaf forests towards the wildly staring Amin as he cowers, at the brink of that molten eternity.

And in the villages, saddest of all, dumbfounded tearful tribesmen flee their cattle, helpless against the heavier steel, and distraught mothers hold in their blood caked arms the severed remains of what were laughing children while the blades and bullets of the butchers flash in the sun and whistle through the thatched huts. A great wailing is heard and it mixes with the other howls of the air. A dissonance

that somehow is a unity gathering strength from the stock of shared emotions. It joins the rushing calvalcade of hatred against the man with his false promises for a free Uganda.

"Come!" Idi shouted fiercely to Robert Naughton above the mounting storm. "Join me in immortality."

Amin cast a look behind him at the onrushing spirit of a troubled Uganda. He reasoned that his only chance was to gild himself against revenge in the cooling lava of the caldera. Robert had never been wrong. Amin reached up and took the hand of the inspired Vermonter. Together, they leaped far out into the bowl of the caldera, out onto the rising smoke of immortality, into the anal trac of sordid history, down to the hot, molten earth.

Well, there you have it. I thought you fellows might know of Robert. I was hoping to receive news of him. Perhaps these transcripts from my ledger will help. I wouldn't expect you'd believe a word of it. You know how legends go; several well-traveled rumors get pieced together, a bit of provincial superstition comes into play, then somebody becomes interested and distorts it further by writing the whole bloody mess down as if it were the truth. Pretty soon it's all we have.

Yes, I suppose it's a good day to work late.

Yours truly,
Richard Hannington III
Kampala, Uganda

Becoming a Companion

by Laura Hoffman

Theodore Cole was his name. A strong but lean boy about twenty years of age. He had just completed his sophomore year at UVM and was now attending summer school. Boy, how slowly time seemed to creep along for Theodore. He was not particularly excited about school. As a matter of simple fact, he was getting more bored as the minutes of his days went by. "Hey, let's go downtown," the familiar phrase was brought up and Theodore and his house buddies began their daily truck on down to Hannibuls. Day after day, night after night, beer after beer; it seemed the fest was a daily ritual. Drink up, sack out, up for classes, read a bit, and out to the ole brown stool by the bar. By golly, if there was a "predictable" award, it would most certainly go to Theodore.

Well, today was to be a unique day for our friend and as he mosed on down the street, he felt a deep urge, a sudden sensation to turn around. There on the street corner, sadly draped around a dingy old lamp post, stood what one could say was the frail, undernourished makings of a very young boy.

His sad and pained eyes met those of the healthy Theodore and for that very instant, something flashed between those two. Perhaps it was Theodore's glimpse at his own childhood, his possible recognition of the boy, or did he sense something more important all together? Is it possible that our friend felt, for just a brief instant, the pain and loneliness which engulfed the life of this fragile youth. Quickly, Theodore returned his

attention to his walking and tried to block out his experience. That night, as he was lying in bed, a dream came to Theodore. He found himself running blindly through a forest murky and dark. Fright overcame him and he collapsed into a deep pit. There at the very bottom of the pit shone a dim light. Theodore, eyes fogged from the fall, strained to see that from which the light came. "My God," gasped our friend as if in non-belief. There, about ten yards away sat the young, undernourished boy, eyes shining as if to beckon those with courage. As if by magic, Theodore slowly raised himself to a crouched position and began to crawl over toward the boy. The closer Theodore came, the brighter the light began to shine within the sad, magnetic eyes.

Theodore woke up and recalled his dream with wonder and excitement. "It's as if someone is trying to tell me something," thought our friend. That next morning after summer classes, Theodore picked up a Cynic and plopped down to a beer and some serious reading: "Sox on Top of the Roost," "Interview with Senator Patrick Leahy," "Not particularly interesting," thought our friend, "but wait. What's this?" "Young low income boy seeks college student for friend and companion. If interested, please call the Center for Service-Learning at 656-2062." As if magnetically drawn, Theodore picked up the phone. 656-2062, "Hello?" "Ah yes, that little boy, I want to become a friend for him..."

Classified

For sale 1965 VW Bus, good body, needs engine work. \$250.00 or trade for canoe or camera. 863-4831 after 5.

Room wanted immediately for summer sublet. Contact Paul at 658-4911.

The Center for Service Learning at the University of Vermont is recruiting volunteers for various summer positions. These positions are listed as follows. If you are interested, contact Peggy Roy at 656-2062.

Volunteers needed to do a bus route for children in programs at Baird Childrens Center. July 18-August 26; mornings 8-9 afternoons 4-5.

Champlain Sheltered Workshop is looking for volunteers to aid in their summer activities program, a few hours a week.

The Tenant's Association, a UVM run organization, is looking for workers both summer and fall semester. Credit for volunteer time may be arranged.

Tutoring is needed in the areas of vocabulary, comprehension, and understanding of the English language. In exchange for the tutoring, the individual will give mechanical consultation and advice, plus automotive parts at cost.

A Program Coordinator is needed in a Consumer Education and Access Project of the Church Street Center. Would involve development of workshops, project activities, etc.

Library Assistant is needed to do clerical work, collection-pulling card sets, etc. at the Fletcher Free Library.

A Research Writer is needed in either/all consumer, health, and/or environmental fields

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This fine restaurant serves lunch and dinner every day as well as cocktails til midnight. Atmosphere is Early American-oriental and menus are varied. Porch dining, air conditioned, Master charge and VISA. For dinner reservations call 388-9436.

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New intimate atmosphere, new menu featuring luncheons served from 11 a.m. - 10 p.m., hors d'oeuvres, Happy Hour daily, Wednesday is ladies night.

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Upstairs dine in an intimate relaxed atmosphere. The menu includes a unique selection of Eastern specialties as well as your favorite All American fare.

Downstairs strike up a conversation over a pizza and then keep your cool with one of our Summer Specials. Open from 11:30 a.m. - 1 a.m. daily. 388-6884.

SIRLOIN SALOON

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THE SNACKERY: Burlington Square Mall.

Fast foods with a flair; catering to the light appetite. The only fast food restaurant in downtown Burl! Hamburgers, New York Kosher hot dogs, fishwich, clams, crispy french fries, chef salad. Homemade Vermont sherry cake. Breakfast special: 2 eggs, bacon or sausage on a roll \$1.19. Take out orders. Open Monday - Friday till 9, Saturday till 6. 862-6329.

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Unique restaurant of India, featuring natural, organic vegetarian and non-vegetarian cuisine. Truly relaxed Indian atmosphere. Full course dinners from \$3.95 - 6.95. Open Monday - Saturday 5 - 10:30 p.m. Lounge open 7 days starting at 5 p.m.

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Relax over your favorite drink, enjoy a selection from our excellent sandwich menu available throughout the day and evening. Open Monday - Saturday at 11 a.m., Sunday evening at 7.

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43 King St., Burlington

Open every day 3 p.m. - 2 a.m. Specials include Wild Turkey on Tuesday, Ladies night Wednesday, Tequilla on Sunday, and Free Chili from 3 - 8 p.m. Happy hour daily until 9 p.m. Foosball and pinball.

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NORTHERN DIVERS

Friday, July 8th

BURLINGTON

Champlain Shakespeare Festival, "Two Gentlemen of Verona" at the UVM Royall Tyler Theatre, 8 p.m.

Film-as-Art: Showing by David Ehrlich at the Church Street Center, 135 Church St., 8 p.m., \$1.

MIDDLETOWN SPRINGS

Auction at 7 p.m., also a Mini-mart Saturday 10-5.

NORWICH

Norwich Fair, lasting the entire day.

STOWE

Stowe Summer Playhouse, "The Prisoner of Second Avenue" showing at 8:30 p.m. Held at the Spruce House at Spruce Peak.

WINOOSKI

St. Michael's Playhouse presents "Butterflies Are Free" by Leonard Gershe. Held in the Mary McCarthy Arts Center, St. Michael's College. Tickets are \$5. Reservations accepted 655-2000, ext. 2507.

Sunday, July 10th

BURLINGTON

High School Music, student recital, Harris/Millis Lounge, UVM, 8 p.m.

BRANDON

Vermont Symphony Orchestra will perform a Pops Concert at the Brandon Inn, 4 p.m.

STOWE

Stowe Summer Playhouse, "The Prisoner of Second Avenue," see July 8 for details.

Monday, July 11th

BURLINGTON

Scottish Country Dancing, Southwick Ballroom, UVM, 8 p.m., admission is free.

Church St. Center Presentation on Houseplants, call 656-4221 for information.

STOWE

Stowe Summer Playhouse, "The Prisoner of Second Avenue," see July 8 for details.

Thursday, July 14th

BURLINGTON

Champlain Shakespeare Festival, "Macbeth" at UVM's Royall Tyler Theatre, 8 p.m.

Film, "It Happened One Night," at B-106 Cook Bldg., UVM, 7 & 9 p.m., \$1.

Children's Film, "The Incredible Mr. Limpet," 101 Votey Bldg., UVM, 1:30 p.m., 50 cents.

International Folk Dancing, Southwick Ballroom, UVM, 8 p.m., \$1.

EAST CORINTH

Flea Market, 10 a.m. - 5 p.m.

STOWE

Stowe Summer Playhouse opening of "Tobacco Road" by the Green Mountain Guild. Held at the Spruce House, Spruce Peak. Curtain time, 8:30 p.m. Admission: adults - \$6; under 12 and over 65 - \$4.

WINOOSKI

St. Michael's Playhouse, "Butterflies Are Free," see July 8 for details.

Summer Calendar

Saturday, July 9th

BURLINGTON

Champlain Shakespeare Festival, "Two Gentlemen of Verona," UVM's Royall Tyler Theatre, 8 p.m.

UVM Continuing Education Day Trip, call UVM for information for details, 656-2085.

A presentation on the Ecology of a Stream, held at the Church Street Center, 135 Church St., 9 a.m. - 4 p.m., \$12 fee.

CHELSEA

Flea Market, 10-4.

CRAFTSBURY COMMON

Antiques and Uniques Craft Fair, 10-5.

DORSET

Antique Fair, 10 - 5.

EAST HAVEN

Fireman's Field Day, all day.

GEORGIA CENTER

Annual Bazaar and Chicken Barbeque, United Methodist Church. Bazaar at 4 p.m., supper at 5, 6 and 7 p.m.

KILLINGTON

Foot race to Killington Peak, 10 a.m.

MIDDLEBURY

Art Show on the Green by Middlebury Artists, 10-3 p.m.

Annual St. Stephen's Peasant Market. Handicrafts, luncheon, Village Green starting at 10 a.m.

SHELBURNE

Vermont Symphony Chamber Orchestra Concert beginning at 7 p.m. on the lawn of the main house at Shelburne Farms, tickets \$6. Write VSO, Box 2205, So. Burlington for tickets, also sold at the Lane Series Office, Bailey's and the Merchant's Bank.

STOWE

Stowe Summer Playhouse, "The Prisoner of Second Avenue," 8:30 p.m.

WINOOSKI

St. Michael's Playhouse, "Butterflies Are Free," see July 8 for details.

Tuesday, July 12

BURLINGTON

Film, "The Public Enemy," B-106 Cook Bldg. UVM, 7 & 9 p.m., \$1.

Children's film, "The Incredible Mr. Limpet," 101 Votey Bldg., UVM, 1:30 p.m., 50 cents.

High School Music, faculty recital, Music Bldg. (Recital Hall), UVM, 8 p.m.

Architecture and History Tours of Shelburne Farms, 5:30 - 8:30 p.m., \$6 per tour. Call Church St. Center for more information, 656-4221.

Know Your Health Care Resources, Community Health Center, 260 North St., 7:30 - 9:30 p.m., free.

WALDEN

United Methodist Church Hot Dish Supper, 5:30.

WINOOSKI

St. Michael's Playhouse, "Butterflies Are Free," see July 8 for details.

Friday, July 15th

ADDISON

Baptist Church Annual Smorgasbord, 5, 6 and 7 p.m.

BURLINGTON

Champlain Shakespeare Festival, "Two Gentlemen of Verona," UVM's Royall Tyler Theatre, 8 p.m.

Geology of Lake Champlain at the Church Street Center, 135 Church St., 3 - 5 p.m., \$5 fee

Concert, Ballad and Lyrics of Ireland, Recital Hall, Music Building, UVM, 8 p.m., \$2.50 fee.

STOWE

Stowe Summer Playhouse, "Tobacco Road," see July 14 for details.

WEST WOODSTOCK

Dog Show, 9-5.

WINOOSKI

St. Michael's Playhouse, "Butterflies Are Free," see July 8 for details.

Wednesday, July 13th

BRISTOL

Food Sale on the Village Green, 7:30 - 9:30 p.m.

BURLINGTON

Champlain Shakespeare Festival, opening night of "Macbeth" at UVM's Royall Tyler Theatre, 8 p.m. Tickets are \$4.50, \$5 at the RT box office.

Lecture, "An Evening with John Montague" (Irish poet and lecturer), B112 Cook Bldg., UVM, 8 p.m. free.

Children's film, "The Incredible Mr. Limpet" 101 Votey Bldg., UVM, 1:30 p.m., 50 cents.

Irish Night, Simpson Dining Hall, UVM, 5-6 p.m., \$2.40.

Social Hour, Hamilton Lounge, UVM, 4:45 - 5:45 p.m., \$1.20.

Presentation on the Music of Shakespeare's time, at the Church St. Center, 135 Church St., 7-9 p.m. \$2.

Survival Strategy of the Working Woman, St. Paul's Cathedral, Pearl St. 7-9 p.m., free.

Mosses, Liverworts and Lichens, at the Church St. Center, 8:30 a.m. - 12:30 p.m., \$8.

MORGAN

Annual Maple Sugar on Snow supper, Church and Community House, 5, 6, 7 p.m.

VERGENNES

Opening of the Summer Art Show, Garden Club Mini-Flower show and tea, Bixby Free Library.

MIDDLEBURY

Barbeque and Auction, Lion's Club on the Green, 5:30 p.m.

WINOOSKI

St. Michael's Playhouse, "Butterflies Are Free" see July 8 for details.

Saturday, July 16

BENNINGTON

St. Peter's Church Fair, 11-3.

BURLINGTON

Champlain Shakespeare Festival, "Macbeth," at UVM's Royall Tyler Theatre, 8 p.m.

High School Music, little orchestra concert, Music Bldg. (Recital Hall), UVM, 8 p.m.

Open Poetry Reading, R. Tinker Greene, Church Street Center, 8 p.m., free.

Clay-Slab Technique and colored clay (to be held in Winooski), call 656-4221 for details.

Creative Drama as a Teaching Tool, at Church St. Center, 9-4, \$12.50 fee.

Photography, The Gum Bichromate Printing Process, Church St. Center, 9-5, \$35 fee.

Drawing Marathon, Church Street Center, 10-4 p.m., \$14 fee.

Natural History of Ferns, Church Street Center, 9-4 p.m., \$12 fee.

BRADFORD

Grace United Methodist Church Bazaar, 10-4.

HARDWICK

United Church Bazaar, 10-4.

JAMAICA

Old Home Day.

MANCHESTER

Southern Vermont Art Center Photography Show, through July 31st.

PITTSFORD

Congregational Church Hayseed's Holiday, 11-11.

SOUTH WALLINGFORD

Children's Fair, 12-5 p.m.

STOWE

Stowe Performing Arts Festival, Concert featuring the Preservation Hall Jazz Band from New Orleans, first performance in a new permanent music festival for Stowe, 8:30 p.m., call 253-7371 for details.

Stowe Summer Playhouse, "Tobacco Road," see July 14 for details.

THETFORD CENTER

Old Home Day.

WAITSFIELD

Mad River Valley Arts & Crafts Show, 10-5.

WELLS

Methodist Church Food Sale, Maple Sugar on Snow, 10 a.m.

WILLIAMSVILLE

Church Fair and Food Sale, 1-3:30 p.m.

WINOOSKI

St. Michael's Playhouse, "Butterflies Are Free," see July 8 for details.

WOODSTOCK

Old Time Fiddlers' Contest, 11 a.m.

Sunday, July 17th

BURLINGTON

The Vermont Mozart Festival begins its three week series at the UVM Show Barn on Spear Street, beginning at 8 p.m. This concert will feature flutist Julius Baker, the Emerson String Quartet, New York Chamber soloists and the UVM Choral Union in a Concert of Mozart, Vivaldi and Haydn. Tickets are \$5, for information call 862-7352 or 656-3418.

High School Music, student recital, Harris/Millis Lounge, 8 p.m.

STOWE

AKC Dog Show, 26th Annual Dog Show and Obedience Trial. Smuggler's Notch Field, 9 a.m., adults \$1.50, kids 50 cents.

Stowe Summer Playhouse, "Tobacco Road," see July 14 for details.

Stowe Horse Show, Smuggler's Field, starts at 9 a.m., adults 75 cents, children 50 cents.

Monday, July 18th

BURLINGTON

Champlain Shakespeare Festival, "Two Gentlemen of Verona," at UVM's Royall Tyler Theatre, 8 p.m.

Lecture, "Celts People and Culture," at the Church St. Center, 8 p.m., \$2.

Scottish Country Dancing, Southwick Ballroom, UVM, 8 p.m., free.

STOWE

Stowe Summer Playhouse, "Tobacco Road," see July 14 for details.

Tuesday, July 19th

BURLINGTON

Vermont Mozart Festival at UVM's Royall Tyler Theatre featuring the Emerson String Quartet. Tickets \$6, see July 17 for ticket info.

Film, "The Informer," B-106 Cook Bldg., UVM, 7 & 9 p.m., \$1.

Children's film, "Swiss Family Robinson," 101 Votey Bldg., UVM, 1:30 p.m., 50 cents.

"How to Lower your Health Care Costs," Community Health Center, 260 North St., 7:30-9:30 p.m., free.

WINOOSKI

St. Michael's Playhouse presents the opening of "Two for the Seesaw," see July 8 for details.

Wednesday, July 20th

BURLINGTON

Julius Baker and the New York Chamber Soloists will perform the first of three Concerts on Lake Champlain. The audience will board the S.S. Champlain at 8 p.m. on the King Street Dock. Tickets are \$6. For ticket information call 862-7352 or 656-3418.

Champlain Shakespeare Festival, "Two Gentlemen of Verona," at UVM's Royall Tyler Theatre, 8 p.m.

Lecture, Jeremy Felt, UVM History professor, B-112 Cook Bldg., 8 p.m. free.

Sexuality - A New Look, at the Church Street Center, 10 a.m. - 12 noon, \$4 fee.

Lecture, "The Anglo-American Response to Eire's Neutrality in WW II," at the Church Street Center, 8 p.m., \$2 fee.

Children's Film, "Swiss Family Robinson," 101 Votey, UVM, 1:30 p.m., 50 cents.

BRISTOL

Food Sale, Village Green, 7-9:30 p.m.

IRASBURG

Church Fair, 3 p.m.

MIDDLEBURY

Annual Old Homes Tour, begin at Middlebury Inn, refreshments included, 1-4 p.m.

EAST ARLINGTON

Fed. Church Bazaar, 2 p.m.; Smorgasbord, 6 p.m.

WINOOSKI

St. Michael's Playhouse, "Two for the Seesaw," see July 8 for details.

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"Tis a well spent penny that saves a pound."
Ben Franklin

Thursday, July 21st

BARRE
Barre Country Club, Vt. Women's Seniors Golf Tournament.

BURLINGTON
Champlain Shakespeare Festival, "Macbeth," at UVM's Royall Tyler Theatre, 8 p.m.
Film, "Goodbye Mr. Chips," B-106 Cook Bldg., UVM, 7 & 9 p.m., \$1.
Children's Film, "Swiss Family Robinson," 101 Votey, UVM, 1:30 p.m. 50 cents.
International Folk Dancing, Southwick Ballroom, UVM, 8 p.m., free.
Historical Perspectives on Civil Disobedience, at the Church Street Center, 7:30 p.m., free.

CAMBRIDGE
United Church Bazaar, 2 p.m.; Sugar on Snow, 7 p.m.; Band Concert, 8 p.m.

EAST MONTPELIER
Old Brick Church Salad Supper, 5:30 - 7 p.m.

SOUTH HERO
Cong. Church Ham Supper at St. Rose of Lima Church, 5:30 on.

STOWE
Stowe Summer Playhouse presents "A Little Night Music," by the Green Mountain Guild. Shown at the Spruce House, Spruce Peak. Curtain time is 8:30 p.m.

WINOOSKI
St. Michael's Summer Playhouse, "Two for the Seesaw," see July 8th for details.



Slugger George Scott was bummed out about the losing streak. photo by Scott Curtis

Bert's Baseball Corner

(continued from page three)

inning, many of the fans in the bleachers abandoned their seats and headed for home. The Sox picked that inning, though, to score four runs of their own. The fans who were still in the ball park got excited and visions of a Sox comeback entered into their sceptical minds. Unfortunately, this brief rally proved to be a futile one, as they couldn't score again for the remainder of the game. It was their ninth loss in a row (12-8).

The game had been just like a Red Sox season in miniature. They had succeeded in looking both sharp and disastrous in one game. They had raised all hopes for only two innings, with the rest of the game being reflected by the score. The fans left the ballpark wishing that "the real Boston Red Sox would please stand up."

In the subway after the loss, I saw a grey-haired old man wearing a Red Sox batting helmet talking to a little boy. The boy asked the man how he could wear a helmet after such a game. The old man replied, "It doesn't matter that they've lost nine straight, they're my team. When you get to be my age, you'll understand." I smiled as I wondered how long he had been addicted to his unpredictable, beloved, always exciting Red Sox.

CHAMPLAIN SHAKESPEARE FESTIVAL 1977



JULY 6 — AUGUST 27, 1977
TWO GENTLEMEN OF VERONA
MACBETH
HENRY IV, Part 1

NINETEENTH SEASON

For information call (802) 656-2094 or write to the Champlain Shakespeare Festival at the Royall Tyler Theatre, University of Vermont, Burlington, Vermont 05401.

MON	TUES	WED	THURS	FRI	SAT
JULY 4	5	6	7	8	9
		TWO GENTLEMEN OPENING	TWO GENTLEMEN	TWO GENTLEMEN	TWO GENTLEMEN
11	12	13	14	15	16
		MACBETH OPENING	MACBETH	TWO GENTLEMEN	MACBETH
18	19	20	21	22	23
TWO GENTLEMEN	MOZART FESTIVAL	MACBETH	TWO GENTLEMEN	MACBETH	TWO GENTLEMEN
25	26	27	28	29	30
TWO GENTLEMEN	MACBETH	TWO GENTLEMEN	MACBETH	TWO GENTLEMEN	MACBETH
AUGUST 1	2	3	4	5	6
		HENRY IV, PT. 1 OPENING	HENRY IV	TWO GENTLEMEN	MACBETH
8	9	10	11	12	13
HENRY IV	TWO GENTLEMEN	MACBETH	HENRY IV	TWO GENTLEMEN	MAT. MACBETH EVE. HENRY IV
15	16	17	18	19	20
TWO GENTLEMEN	MACBETH	MAT. HENRY IV EVE. TWO GENTLEMEN	MACBETH	HENRY IV	MAT. TWO GENTLEMEN EVE. MACBETH
22	23	24	25	26	27
HENRY IV	TWO GENTLEMEN	MAT. MACBETH EVE. HENRY IV	TWO GENTLEMEN	MACBETH	MAT. HENRY IV EVE. TWO GENTLEMEN

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SUMMER SYNIC

VOLUME III NUMBER 3

Tomorrow's weather: cold with a chance of snow.

JULY 21, 1977



Quebec and Its Separatist Movement



by John Franco

Shakespeare's "Macbeth" Makes this Season's Debut at UVM

by Scott W. Curtis

The Williston Mall is Fast Becoming a Reality... or is it?

by Peter MacAusland

Lake Champlain Has a New Study to Protect it

by Scott C. Sartorius

The Lake Champlain Basin Study

by Scott Sartorius

"Which side of the lake are you on?"

"Which lake?"

"Lake Champlain, of course."

"Oh, I'm on the eastern side. But you know, it really doesn't matter any more."

"No? Why not?"

"Because of the Lake Champlain Basin Study."

"The Lake Champlain what?"

"The Lake Champlain Basin Study."

"Oh..."

Vermont, New York, and the federal government have combined resources and have launched a two-year \$1 million program to study Lake Champlain's basin. Essentially, the goal of the study is threefold: to have Lake Champlain viewed as a body of water without political boundaries; to examine resource management strategies to enhance economic opportunities, enhance and protect environmental values, and improve the quality of life for users of the resources; and to provide a mechanism whereby Vermont and New York can work in cooperation in developing future resource management programs. And all this so it won't matter which side you're on.

PREVIOUS IDEAS DIDN'T WORK

These three broad goals, though, don't come close to adequately identifying the complexities involved in scrutinizing the vast number of problems now facing the Lake. In effect, the Lake Champlain Basin Study (which will be referred to as "the Study") opened its doors on April 1st of this year, and will hopefully put an end to decades of an inability to successfully identify and find solutions to many of the problems which have, and are, plaguing the Lake's basin. This inability has, in part, stemmed from the political strangulation in 1969 of an organization called Indochamp (the Interstate Commission on the Lake Champlain Basin) via a Nelson Rockefeller veto. Indochamp is an organization which was originally formed in 1947 to study disputes over fisheries and eventually grew to address the wider, more fundamental Basin questions. Essentially, Rockefeller's 1969 veto was one which prevented Indochamp from gaining more authority, causing it to become stagnant.

The efforts of Vermont and New York were further hampered, despite the formation of the NERBC (New England River Basins Commission), when serious dispute arose over sewage discharge by the International Paper Company in the early 70's. Vermont fought the discharge by IPC while the parent state, New York, sided with the firm.

Progress was finally achieved in 1974 when through the efforts of representatives from both Vermont and New York, the NERBC determined there was a need to develop a basic comprehensive inventory and analysis of the Basin's resources, and to establish priorities for future water and land related resource management activities. This assessment ended in June, 1976 with the identification of

numerous research, management, and planning priorities of basinwide and shoreland concerns. The result of "The Lake Champlain Planning Guide" as it was called was the October, 1976 formation of the Lake Champlain Basin Study, technically considered a "level B" program.

Cheryl King, public involvement coordinator for the Study, said, "When a project as big as ours is done, the Steering Committee with the help of the study staffs sit down and before they can get the



go-ahead, they have to outline every step they're going to do." Thus, a 100 plus page preliminary plan of action was drawn up outlining the "hows" and "whys" of the Study.

WATER QUALITY AND SHORELAND USE AND MANAGEMENT

The two basic areas of concern the Study aims to resolve can be categorized into (1) water quality and (2) shoreland use and management. Under the heading "Water Quality," eutrophication, non-point source pollution, and toxic substances are the immediate areas of investigation.

Eutrophication, the aging of the lake, is a reference to the biological productivity of a body of water. Under normal circumstances, phosphorus and nitrogen was washed into a lake providing nutrients for aquatic life. Too much of these chemicals, though, causes rapid growth of "nuisance aquatic weeds" and can affect both fish populations and recreational activities on a lake. Such "phosphorus loading" and the rapid growth of these weeds will be two concerns of the Study.

It was predicted by Dr. E. B. Henson of UVM that Burlington and Winooski alone dump 303,098 pounds of phosphorus per year into the Lake out of 1.1 million pounds dumped by the State as a whole. Henson has predicted that a phosphate ban would remove nearly 170,000 pounds per year of phosphate dumpage by the state.

Unusually enough, as much as 60% of the phosphorus reaching the Lake is not a product of sewage treatment plants, but comes from run-off from the land, construction sites, city streets, and the like. This phenomenon is referred to as non-point source pollution. The Study will examine timber harvesting and its contribution to non-point pollution as well as soil conservation and farm practices which add to the rural run-off.

In the realm of water quality, the third heading is toxic substances. At this point, the actual content of

toxic substances within the Lake is unknown, so the Study will concern itself with the identification of such substances, should they exist, even though the amount of industry on the Basin has been termed as being "modest."

The second major topic, "Shoreland Use and Management," has been subdivided into (1) lands in transition, (2) water-oriented outdoor recreation, (3) energy and power, (4) wetlands and, (5) petroleum transport concerns.

Changing settlement patterns and life styles on the lands in the basin areas are the cause of the first subdivision of the study. The compilation of an inventory where shoreline erosion is a problem, the exploration of the economic viability of agricultural lands, and the changes in shoreline use over the last decade are all being investigated under the category, lands in transition.

Recreation is perhaps the primary resource the Lake presents for many residents of Vermont and New York. Resultingly, the fifty or so smaller Lake Champlain islands which serve as important bird and wildlife nesting areas and also as potential recreational areas will be scrutinized. The future needs for visual and physical access to the Lake, and shoreland critical areas including geological, historical, natural, and archeological sites will all be mapped and strategies to protect them will be studied.

Lake Champlain presents a prime opportunity for the future construction of major power generating facilities. Therefore, future energy needs, as well as potential existing energy reserves will be determined. Obviously, with the rise in nuclear power as a source of energy, the possible impact of nuclear power on the Lake and also the impact of power from either oil or coal sources is going to be looked into. "We don't know the energy needs of the residents of this basin fifteen years from now. We're trying to get a handle on that and determine what those needs might be," said Mrs. King.

Thus, while energy is the third major area in this category, the wetlands are the fourth. Wetlands are important for the life cycle of fish populations; are wildlife refuges for various species; and may also act as natural water purifiers. An examination of fifteen wetlands and their transition over the past 35 years will be made, and strategies will be drawn up to determine whether or not it is felt the wetlands are due for a change of course.

The final area of concern surrounds petroleum transport, especially in reference to future potential oil spills. While it is generally acknowledged that both Vermont and New York have established "contingency plans" which will allow for the swift clean-up of any spill, there remains a large question as to where the oil soaked debris will be deposited. Each year, more than 500 oil barges make their way on the Basin slowly plodding along between various ports. The barges generally carry between 650,000 and 1 million gallons of oil and spills have occurred. In the past ten years, spills have totalled about 350,000 gallons with the largest spill of 80,000 gallons coming in 1971. This latter incident was caused by an overflow in a lakeside storage tank as it was being filled. The Study will try to develop a plan for the disposal of such oil-soaked debris with due consideration given to climate and lands of the basin.

METHODOLOGY — "A lot of people doing a lot of things to pull this all together."

The list of problems the Study wishes to address is rather lengthy, but there will be countless planning commissions, task forces, work groups, interns, consultants, federal agencies, and teams all combining efforts in one way or another to launch the attack. The real decision-making bodies, though, are the work groups, the Plan Formulation Team, the Steering Committee, and the NERBC. Each has a separate decision-making function which comes into play at a various stage of the study. At this point in time, there are three more phases which fall within the two year span ending in March, 1979.

The phase currently in progress is that of information gathering and preparation of technical reports — data compilation. The Study will not be involving itself in primary research (i.e. field work), but its function will mainly be one of pulling together and coordinating all of the research that has already been done — "one place, one document" in the words of Mrs. King.

(continued on page six)



The Basin Study is located on the third floor of the Ice House on Battery Street.

Bert's Baseball Corner

Another Subway Series?



by Bert Rich

It was great to be a baseball fan in New York in 1956. In that year the New York Yankees played the Brooklyn Dodgers in the World Series. A New York fan could see every game in the World Series just by jumping on the subway. There hasn't been a subway Series in 21 years, but there is a possibility there will be one this year, between two unlikely teams, Chicago's Cubs and White Sox.

Neither Chicago team was expected to play well this year, because last season both the Cubs and White Sox were awful, finishing more than 25 games behind their division winners. The Cubs have not won a pennant since 1945 and the Sox' last flag was in 1959; so Windy City baseball fans are doubly delighted by the surprising performance of the two ballclubs.

The two teams have used different formulas to bring about their present successes. Conservative Cub owner Phil Wrigley, who has never installed lights at Wrigley Field, declined to buy any of the big name players who were selling their services to the highest bidder last winter, opting to trade instead for little known players Evan DeJesus and Steve Ontiveros. DeJesus, a good fielder, who supposedly cannot hit, has swung the bat well and given the cubs good strength defensively up the middle. Ontiveros had a reputation as a poor fielder, but he has made the plays at third base and hit over .290 all year. Last year's third baseman for the Cubs was Bill Madlock, who hit .339. The trade which sent Madlock to the Giants for Bobby Murcer was panned by Chicago sportswriters and fans, but Ontiveros' fine play and Murcer's home run bat have made the Cubs a better team, and have silenced Wrigley's critics.

Another key to the team's success has been the distinguished play of a few Cubs who were only average performers in the past. Manny Trillo, the Cub second baseman, has never hit over .270, but was hitting .360 early in the year, and has hovered around .300 since then. Jerry Morales, another little known Cub, is now hitting .335 to lead the league. Larry Bitner, who plays several positions, is also carrying a big stick this year, averaging in the .290's, much to everyone's surprise.

Perhaps the biggest reason why the Cubs are on top is Bruce Sutter, their incredible relief pitcher. His record of 5-1, with 24 saves, and 93 strikeouts in 79 innings, attest to the fact that he is baseball's best reliever. Sutter is not the only strong arm on the Cub staff, however. Rick Reuschel, at 12-3, leads the majors in victories and ERA with 2.08.

The White Sox owner, Bill Veeck, has been one of the most innovative men in baseball for over 25 years. He once sent a midget to the plate for the old St. Louis Browns, a publicity stunt which has won him eternal fame. He is the originator of many different promotional ideas designed to bring people to the ballpark. Veeck, who has a wooden leg, dressed up last summer as the fife player in the painting, *The Spirit of '76*, and marched across the field with two other men to celebrate the Bicentennial. This week, Veeck had a Belly Dancing night at the ballpark.

Bill Veeck is not just a clown, however. He knows a good player when he sees one, as he showed when he bought free agent Richie Zisk, formerly of the Pirates. Zisk has hit 19 homers and has over 60 RBI's to give the Sox the power hitter they've never had. Veeck also traded shortstop Bucky Dent to the Yankees for Oscar Gamble, a deal which was very unpopular in Chicago until the season began. Gamble has hit 18 homers and Dent's replacement, Alan Bannister, leads the team in hitting at .314. Two other big hitters are the Sox' two first basemen, who are platooned, Jim Spencer, and Lamar Johnson. They have combined for 23 homers and 73 RBI's. The Sox also get good hitting from outfielders Chet Lemon and Ralph Garr, and second baseman Jorge Orta. These three are cut from the same mold - small, fast, line drive hitters who are dangerous on the basepaths. The White Sox have hit over 110 homers this year, second only to the Red Sox.

The Sox pitching staff is a competent one, with two 9 game winners, Steve Stone and Francisco Barrios. Their relief is also good, with Lerrin LeGrow, who has 15 saves, and Bart and Tom Johnson.

Chicago has good reason to be excited about their two teams. Both are playing good baseball, and were ahead of their divisions at the All-Star break. Whether these two teams can stay there until October is another question. If they do meet in the World Series, Chicago subway stockholders will be happy folks indeed.

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The Lake Champlain Basin Study is a newly formed research group whose aim is to search for resolutions to many of the problems plaguing the Lake page 2

The second round of the Champlain Shakespeare Festival has gotten underway. The second production, *MacBeth*, promises to have some great potential page 7

The proposed Pyramid Mall to be built in Williston has entered a new phase. Peter MacAusland was at the first in a new round of testimonies and gives his report on the proceedings page 4

A new concept in downtown entertainment was tried in the Burlington Square Mall with the production of the "Fantasticks." A review by J.R. Davis analyzes the future for this sort of theatre page 8

Our feature short story for the week is about a girl named Sarah and the strangeness that revolved around the college dorm she lives in page 17

Appleton King expounds on the debates of President Carter's human rights campaign on this week's Editors' page page 14

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SUMMER CYNIC

THIS ISSUE OF THE SUMMER CYNIC WAS BROUGHT TO YOU BY:

Susan Ball, Al Bernardina, Robert Cassidy, Scott Curtis, Lisa D'Alessandro, Richard Donohue, Brian Evans, J.R. Davis, Russell Flannery, John Franco, Bob Gale, Tricia John, Sue Anne Kinsley, Appleton King, Peter MacAusland, Ron MacNeil, Guv Page, Bert Rich, Scott Sartorius, Phil Sczubelek, Paula Korsko, Rob Stewart, Joy Veronneau, Alex Walker, Paul Zuckerman, and Jamie Leopold, and a cast of thousands.

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This week's cover photograph was taken last year during the Lake Champlain Sailboat Race by Carolyn Bates. The photo depicts "Escapade," the winner of the race, and "Snow Goose" in the foreground. The following article gives information for this year's race which will begin on Friday the 22nd.

The Lake Champlain Sailboat Race, one of the longest continuous sailboat races in North America, will start Friday evening, July 22nd in Malletts Bay.

The race, which is sponsored by the Malletts Bay Boat Club, is open to cruising class boats which are members of the Lake Champlain Racing Conference. Sailing yachts ranging from

22-45 feet will compete in the non-stop, 117 nautical mile race. Contestants will start in Malletts Bay sailing south to a point about one mile north of the Champlain Bridge (at Ticonderoga) and then north almost to the Canadian border, returning to Malletts Bay for the finish, 24 to 36 hours after the race began.

Last year's Lake Champlain Race, which was dominated by

heavy wind and rough conditions, saw many boats drop out with equipment failures. The race was eventually won by "Escapade," a Morgan 42 owned and skippered by Harry Halsted of Burlington. Favorites in this year's race include "Escapade," "Mame," a Tartan 41 owned by Stelle Griswold, and a three time winner of the race, "Snow Goose," a Pearson 36 owned by Fred Allen.

Public Info. Meeting Held On Pyramid Mall

by Peter MacAusland

"My son likes hotdogs, my daughter likes pizza, but my wife and I don't like either," Mr. Gary Craig said, with a smile, as he and Donald Moore of the Pyramid Corporation gave a presentation of the proposed Pyramid Mall for Williston at a Monday night meeting.

Mr. Craig continued to explain that Pyramid has introduced a new concept in their malls: the creation of a 'third anchor' (the first two anchors are major department stores at either end of the mall) which collects all food related services in one consolidated area of the mall, thus permitting shopping families to dine as they individually choose in the same location.

While the Williston Planning Commission has recently approved the required subdivision Pyramid needs to build the mall, Pyramid now faces an

even tougher and possibly longer confrontation as they seek additional permits from the District 4 Environmental Commission and various state agencies. The reason is that surrounding municipalities may now participate in the upcoming Act 250 hearings through representation on the Chittenden County Regional Planning Commission (CCRPC) which is automatically a party to the hearings. And several surrounding municipalities are surely opposed to the proposed mall. The District 4 Environmental Commission, from which Pyramid hopes to receive the appropriate permits, will hold the Act 250 hearings. (See inset on Act 250).

The Monday night gathering, sponsored by the CCRPC, labelled as a public informational meeting and held in a non-air-conditioned auditorium at the

Essex Junction Education Center, drew close to one hundred people, many of whom were officials from towns throughout the county. They had been invited by the CCRPC to attend the formal presentation, by Pyramid Corporation of their plans in Williston, although most of them probably were already familiar with Pyramid's plans.

Mr. Craig began the talk with an image/profile of the Pyramid Corporation. It is a corporation that employs approximately twenty-five people and all of its owners are actively involved with the corporate affairs. Their primary business is building shopping malls in middle market city trade areas and in which their corporation dominates all phases: site selection; design, leasing, construction, owning and, to a lesser degree, managing.

The proposed mall for Williston is large: eighty stores, 440,000 square feet, and near equal in size to the retail trade area of Church Street in Burlington. It is classified as a regional mall; Pyramid has four already in existence, all in New York State: Saratoga, Plattsburgh, Glen Falls and Ithaca. Pyramid presently operates twenty-six malls.

Donald Moore continued by noting that Burlington and its environs are growing and because of its middle market city status (trade area population between 100,000 and 300,000), national retailers look to the Burlington area for expansion. Moore ventured to say that in the near future, the trade zone of

Chittenden County could economically support two malls, both the size of the proposed mall for Williston. He cited many growth statistics and market figures from the State of Vermont Planning Office and the 1972 U.S. Census Bureau statistics.

Moore methodically listed several reasons of why Pyramid is trying to establish a regional mall in Williston. First, no other competing mall exists in the area; the area has a very strong market; there is a strong tenant interest in Burlington; the Burlington area has a solid per capita income and low unemployment; the economy is strong and stable.

After the Pyramid officials finished their presentation, several questions were asked, then answered, some unsatisfactorily to the questioners. Brief statements were made to the meeting as a whole by three officials from Williston. (See inset of statement by Commissioner Exerman of the Williston Planning Commission).

As this public informational meeting ended, it denotes the beginning of the next phase of conflict and confrontation between the Pyramid Corporation and the people and municipalities who oppose construction of a regional mall. Debate will be livelier, people will become more emotional, and, almost inevitably, litigation will be enacted. Pyramid's application to build is now on its final plateau and it is still difficult to determine if the mall will be built or not.

Williston Planning Commissioner Expresses Independent Opinion

The following statement was handed out to people attending a public informational meeting on Monday night, July 18, at the Essex Junction Educational Center. At the meeting, the Pyramid Corporation gave a formal presentation on their plans to construct a regional mall in the Town of Williston.

CONSENTING OPINION

COMMISSIONER R. EZERMAN

JULY 14, 1977

We, the Williston Planning Commission, reached the decision to conditionally approve the Pyramid Subdivision application by judging the application strictly within the framework of our Municipal Statutes which remain congruent with the enabling legislation, Title 24.

Our Municipal Statutes limited the scope of our inquiries to a narrower range of concerns than allowed by Title 24: our Municipal Statutes predate Title 24, and the broader concerns of Title 24 may only be applied if specifically spelled out in the Municipal Statutes.

Had I been able to judge the application under the broader concerns of Title 24, my vote would have been a resounding NO.

The Vermonters judging this application at the Act 250 level are specifically enabled to employ the full range of broader concerns of Title 24 (Section 6086, Act 250 states in part: "The requirements and conditions incorporated from Title 24 may be applied whether or not a local plan has been adopted.") It is critically important to stipulate that the Williston Planning Commission could not and did not consider the broad range of concerns under Title 24 in reaching its conditional approval.

I would like to share one of my broad concerns: I believe the proposed Mall would squander precious non-renewable resources, social, man-made, and natural. I believe the wasting of resources would be of sufficient magnitude to be detrimental to the general welfare of our Town, the region, and possibly the State of Vermont. For example:

(1) The Williston Town Government will not be able to cope with the proposed Mall and the predictably intense spin-off developments. I am convinced our Municipal government will be forced to move abruptly toward full-time salaried town officials. This change will significantly weaken our present form of government: it is an unfortunate tampering with a venerable Vermont

political institution: it will detract from our most important Municipal "Service," responsiveness by our Town Officials to Townspeople because the Officials are first and foremost Townspeople who volunteer their services to the town. I am convinced that our present form of Town government is too precious an asset to waste in exchange for a project that neither the Town nor the region desires.

(2) The Town's network of rural roads would be significantly and abruptly urbanized by high-speed high-volume traffic seeking bypass around predictable bottlenecks such as Taft's Corner and Essex Junction five corners. Obvious bypass routes include several roads now gravel. If scenic post-cards, travel brochures, covers of Vermont publications and the like are any guide, our Rural roads are indeed a valuable resource. They are valuable precisely because they exist within or close to areas of even dense development. Our rural roads contribute immeasurably to our Vermont way of life. It would seem unwise to squander this man-made and natural resource on a project whose major contribution to the Town of Williston will be sufficient tax revenues to pay for the abrupt changes it will force on the community.

(3) The rural character of the Town would be dealt a harsh blow by the Mall and its spin-off development: the spin-off will evolve rapidly and densely not only in response to the thousands of vehicles drawn by the Mall, but by our proximity to the State's largest municipality, the State's largest airport, the regional water and mountain related tourist attractions, and by the obvious rapid expansion of the regional economy. Unlike some of the other locations of Pyramid Malls, we would see heavy spin-off development in Williston. I am convinced our Town Government may not be able to even shape such development, much less limit it.

In short, the proposed Mall, in my opinion, is just too big for the Town. The Mall would abruptly alter the Town's rural character, and squander precious non-renewable resources. If the Act 250 process does not reject this application, I will lose all hope for any significant Municipal self-determination: I will lose all hope that the State of Vermont can protect its towns from entrepreneurs with projects of such magnitude as to abruptly change our way of life: I will lose all hope for retaining a predominantly rural way of life in the Town of Williston."



Pyramid Corp. vs. Act 250

In 1969, the State of Vermont enacted its first major environmental law, known as Act 250. Since then amendments have been made but the ten major criteria of Act 250, by which the proposed Pyramid Mall shall be judged, still remain the same. In the upcoming Act 250 hearings, the District 4 Environmental Commission will determine if the proposed mall passes the major criteria listed below.

- (1) Will not result in undue water or air pollution. In making this determination it shall at least consider: the elevation of land above sea level; and in relation to the flood plains, the nature of soils and subsoils and their ability to adequately support waste disposal; the slope of the land and its effect on effluents; the availability of streams for disposal of effluents; and the applicable health and water resources department regulations.
- (2) Does have sufficient water available for the reasonably foreseeable needs of the subdivision or development.
- (3) Will not cause an unreasonable burden on an existing water supply, if one is to be utilized.
- (4) Will not cause unreasonable soil erosion or reduction in the capacity of the land to hold water so that a dangerous or unhealthy condition may result.
- (5) Will not cause unreasonable highway congestion or unsafe conditions with respect to use of the highways existing or proposed.
- (6) Will not cause an unreasonable burden on the ability of a municipality to provide educational services.
- (7) Will not place an unreasonable burden on the ability of the local governments to provide municipal or governmental services.
- (8) Will not have an undue adverse effect on the scenic or natural beauty of the area, aesthetics, historic sites or rare and irreplaceable natural areas.
- (9) Is in conformance with a duly adopted development plan, land use plan or land capability plan.
- (10) Is in conformance with any duly adopted local or regional plan under chapter 91 of Title 24.

Quebec: What's the Rumbling Upstairs About?

by John Franco

Amid the relaxed summer atmosphere and the festive spirit of last year's Olympics it was barely visible. Quebec had invited the world to a two week performance of excellence and made good on that invitation with polish and pride. But beneath the camaraderie of international brotherhood festered the acrimony of civil discord. As soon as the intoxication of soft summer days passed with the autumn, the cold realities of life in the province returned. The latent divisions in Quebec society unexpectedly exploded to the surface on November 15 when the separatist Parti Quebecois won a stunning victory, garnering 41% of the vote and 71 of the 110 seats in the Quebec National Assembly. The outcasts and heretics of Canadian politics were suddenly thrust into the government of one of the country's largest provinces.

Until a few days before the election no one, including the PQ itself, dared posit that the rise of French nationalist sentiment would be so meteoric. The separatist party had been in existence less than a decade, had won only 24% of the vote in 1970, 30% of the vote in 1973, and was represented by but a handful of deputies. This time their popular vote jumped to new heights, and was won where it counted as the number of PQ representative increased tenfold. English Quebec was in semi-panic and dismay as their government began to discuss policies of French cultural hegemony and political separation from the Canadian Confederation. Talk of capital flight was heard from the moiled English quarters — threats of shipping funds to Ontario banks or into American real estate ventures, lest the avowedly social democratic PQ should opt for a Fidel Castro style expropriation of their accumulations. Even in the gumshoe circles of Washington, talk was heard of the possibility of a "northern Cuba" right on America's borders.

Quebec indeed was a juicy prize. More than a quarter of Canada's 23 million people reside in this province, which also accounts for 23% of Canada's GNP, and which is rich in natural resources such as minerals, timber, and hydroelectric power. But ever since the British defeated the French of the Plains of Abraham for control of Canada, life in Quebec has been a schizoid experience. The French descendants, who comprise 80% of the population, have tenaciously clung to their culture and their identity, an island in the sea of English speaking North America. The English speaking residents of Quebec account for little more than one out of every seven in the province, but rather than being an isolated minority, they are, on the contrary, symbolic of French Quebec's cultural isolation from the rest of society's toilers. As a result the Quebec English minority serves as the link for the cultural and economic domination of French Quebec by the rest of English Canada. The question in Quebec is, therefore, one of both class and national identity.

For the past two centuries the Quebec culture had but a few harbors, mainly the Catholic Church and the St. Jean Baptiste societies which nurtured cultural life in the rural villages and towns. But during the 1960's, a decade which it seems begat social ferment everywhere, a cultural and political renaissance dubbed the "Quiet Revolution" began among the French intelligentsia, which in turn became a more potent force as a generation of Quebecers migrated from the farms to Montreal and Quebec City. This cultural reawakening was of the same dynamic as

the "Harlem Renaissance" for the Black movement in the States. However, the Quebec version was much quicker in developing into an overtly nationalist political movement. Circles within the Liberal Party began calling for a special autonomous status for Quebec within the Confederation. Ironically, separatist sentiments were not publicly expressed until 1967, the Centennial year of Canadian confederation, when General DeGaulle uttered his infamous "Viva Quebec Libre" during an Ottawa speech. Quebec nationalism almost suffered a

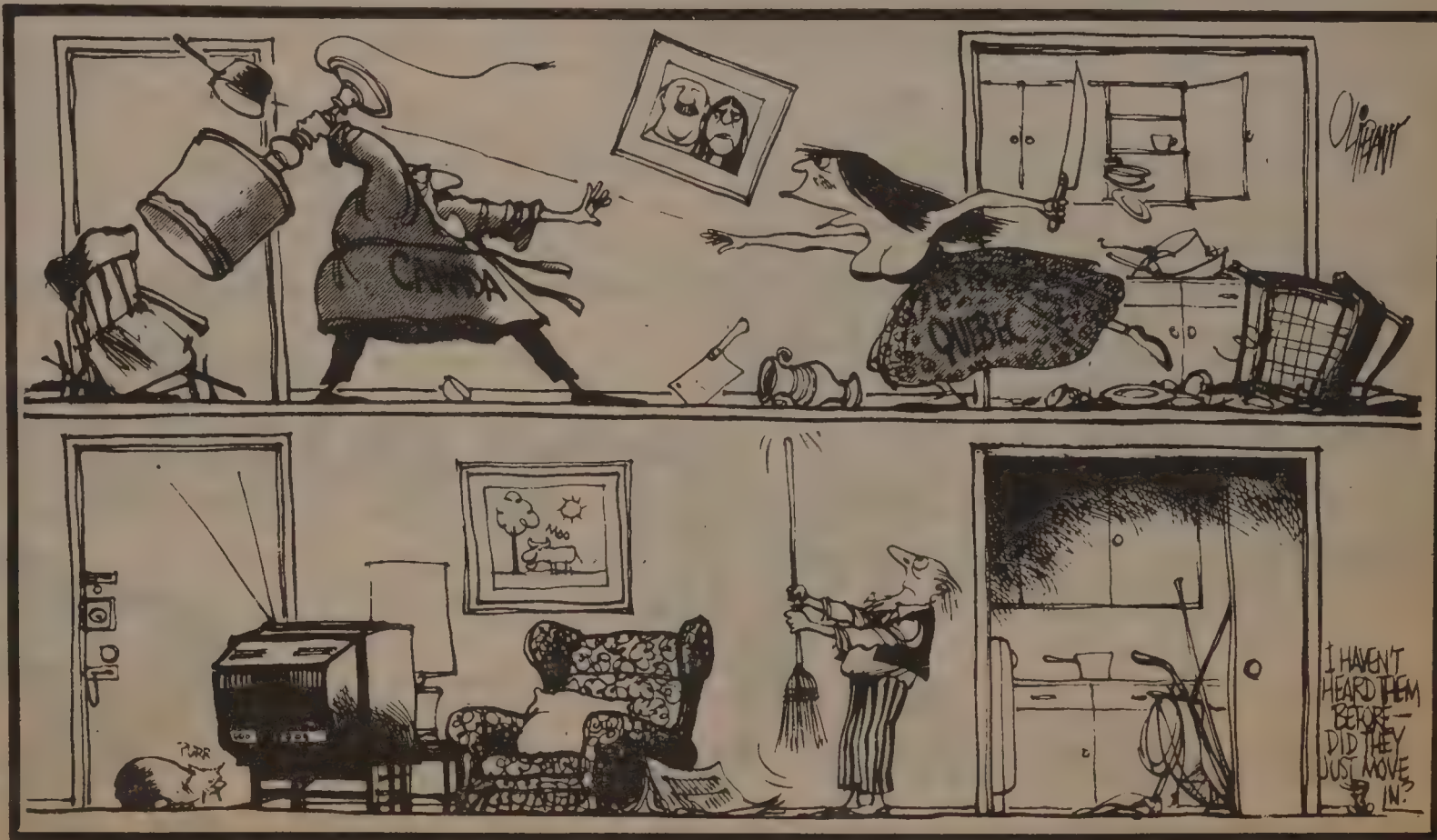
consideration for Quebec. But the bounds

of respectability were too confining in this Party which is essentially tied up with English Canadian Business interests. So Levesque decided to strike out on his own in 1968 forming the Parti Quebecois.

Judging from his first half year at the helm, Levesque is something less of the ogre English Canada had feared him to be. The issue of immediate separation from Canada was safely defused before the election when the PQ pledged to make no moves in that direction until it had been approved in a plebiscite. This

required to speak or understand English, but there is little reciprocity on the part of the Anglophones. As a result, studies have indicated that French is subconsciously identified as the lower class language — even among the French! The language bill simply requires that if one lives in an area that is overwhelmingly French speaking, one ought to learn the language.

The language issue itself does little to directly address the class inequality and economic domination of the French by the English. But like demands for cultural



prenatal death during the War Powers Crisis of 1970 which was precipitated by the Fronte de Liberation du Quebec's (FLQ) kidnapping and murdering of Labor Minister Pierre Laport. Prime Minister Trudeau seized upon the incident to attempt a complete eradication of separatist organizations and sympathizers, utilizing his war powers to suspend constitutional liberties and to conduct mass arrests and seizures. One would have expected that the resultant association of separatism and senseless terrorism would have Quebec independence unthinkable for respectable citizens, but that was not the case. The years immediately following the War Powers Crisis were ones of economic difficulty and great labor unrest. Quebec's working class had become tired of being at the bottom of the barrel. The situation exploded in May of 1972 when the arrest of the leaders of public employee unions, who refused to obey court injunctions, precipitated a general strike throughout the province. The central demand of the strike — a minimum wage of \$100 a week — symbolized the status of too many Quebecois in Canadian society. The strike was not explicitly nationalist in nature. Labor was on strike against Management, but for the most part, Labour was French and Management was English. The foundation for the politics of Quebec nationalism was thus laid.

Rene Levesque, the leader and founder of the PQ and now the Premier of Quebec is a personification of, and has been, the driving force behind Quebec nationalism. Levesque was formerly a high ranking member of the Liberal Party in the province, serving as a Minister and gaining notoriety for his nationalization of Quebec Hydro in 1963. Levesque was one of those young turks within the Liberal government who lobbied for special

got the PQ off the hook of being a young and inexperienced government in a crisis-laden "put-up or shut-up" position. Thus far, the PQ has seen the cultural issue as the most pressing which has caused enough rancles as it is. On the first of April, the Quebec government issues a white paper on its cultural legislation, whose aim is to establish French as the dominant language in the province. The bill proposed by Cultural Minister Camille Lauren requires that all acts and documents put out by the Government be in French, that French be the principal languages in all courts and public bodies, that corporate documents cease being written in English, and it gives the employees of a firm the right to demand that French be spoken at all levels of the company. All corporate executives will be required to learn the language, within a period of time and with help from the Province. The measure also intends that the French culture will be transmitted to future generations. The present division between public schools that teach in English or French will be maintained in proportion to the respective populations, but the measure also requires that all immigrants into Quebec send their children to French schools regardless of whether their parents are French or English. This has been the most controversial item.

Minister Lauren contends that the measure is a product of compromise which retains the right of the English minority to use their own language. It is aimed at the double standard which is now employed under the policy of "bilingualism." Under bilingualism, the two languages are theoretically equal in stature, but in reality, only English is spoken in the higher circles of business and industry, while the lower echelon employees speak French. The Francophones are expected and often

autonomy by Chicanos in the American Southwest or demands for community control by urban Blacks, this cultural issue has tremendous symbolic and psychological importance. For the first time, the Quebecois will not have to kowtow to the culture of their "superiors," and will have the force of law behind them. The dynamics are explosive, for beneath the culture issue lurks the class and property issue. English Quebec's rancorous objections to the language bill are motivated by much more than a disagreement over which language should be used. There is the subconscious fear that if cultural privileges can be eliminated, then economic privileges can't be far behind, which helps to explain why many English businessmen threatened to move their capital hither and yon if the language bill was passed.

Though language has been the PQ's major initiative to date, it has all but ignored the social-democratic economic programs which most observers agree vaulted it into power. Many supported the party because they were fed up with the ineptness and rampant corruption for former Premier Robert Bourassa's Liberal Government. That government was also blamed for the many economic problems plaguing Quebec. The unemployment rate has been running at 10% compared to 7% for the rest of Canada. In fact, of the increase in Canadian unemployment of the past few years, half of it occurred in Quebec. The Province accounts for a quarter of the country's economic activity, yet the personal income is less than 3/4 the Canadian average, with far fewer manufacturing jobs there than in Ontario. Thus separatists charge that this demonstrates the exploitation of Quebec's raw materials resources at cheap wages for use in the rest of the country.

The former Liberal Governments have
(continued on page 20)

The Lake Champlain Basin Study

(continued from page two)

"There's a lot of overlap because there are different regional planning commissions that are looking at the same problems... it's very complicated... we have sixteen interns working on this study," Mrs. King added. Obviously, with so many organizations collecting data over the past years, to gather all of the various information and then assimilate it all into coherent technical reports is an awesome task.

When the phase of data compilation ends, sometime in October, the next step of looking at the alternatives begins — plan formulation. It will be during this phase that the decisions will be made; when public involvement and feedback is a must. The Plan Formulation Team, consisting of state, federal, and university representatives, will draw from these technical reports a range of possible solutions to each of the problems examined. Open, informal meetings and workshops will then be arranged to inform the public of the various alternatives, and also to shape the possible solutions drawn up.

There are 460,000 people living in the 44 Lake Champlain Basin communities. It is essential to have a wide range of public input in order to arrive at the most acceptable solutions. The Study is currently finishing up a survey of basin residents which will

help them to draw priorities and examine the trade-offs which will inevitably have to be made.

Phase three includes the draft of the series of recommendations made by the Study which should appear in about April or May of 1978. Also involved in this phase will be formal, public hearings in which testimony on the final draft will be taken. The final approval rests in the hands of the NERBC, and it will be the task of this group to separate the recommendations into two levels, federal and state, and then relay these proposals to the proper federal or state agency for final budget approval. There will also be a three month environmental impact statement which will have to be made. In its final form, the report made by the Study will lead to a set of water and related land resource management programs to help guide the affected governments over the next few decades.

The fourth phase is really set apart from the study, even though it is probably the most vital. It is one of implementation and follow-through.

SOON TO MAKE HEADLINES

While the Lake Champlain Basin extends north, well into Canada, that country will be involved only as an "official observer." Mrs. King added, "There's no reason for them to participate other than to look over the recommendations and to select those which

are in their best interest, and to try to implement them." There is also the fact that Canada's real input into the goings on of Lake Champlain is through the IJC (International Joint Commission). The IJC is currently investigating the Lake's water level and the possibility of a dam on the Richelieu River. The IJC may, however, involve itself with the study in the field of non-point source pollution.

The Study is located on the third floor of the Ice House in Burlington, and employs five staff members. There is no doubt that this group will frequently find themselves inundated with work. Mrs. King emphasized this point by saying, "We are very well aware of the time deadlines. That's part of the reason we were hired — because we all agreed to adhere to them."

As far as dollar constraints are concerned, the \$1 million available has been carefully and closely allocated. "Certain amounts of money have been set aside for certain tasks at a certain time," Mrs. King said. Only \$750,000 of the \$1 million is "cold cash," though. The other \$250,000 is in the form of "in-kind" services from the states of Vermont and New York.

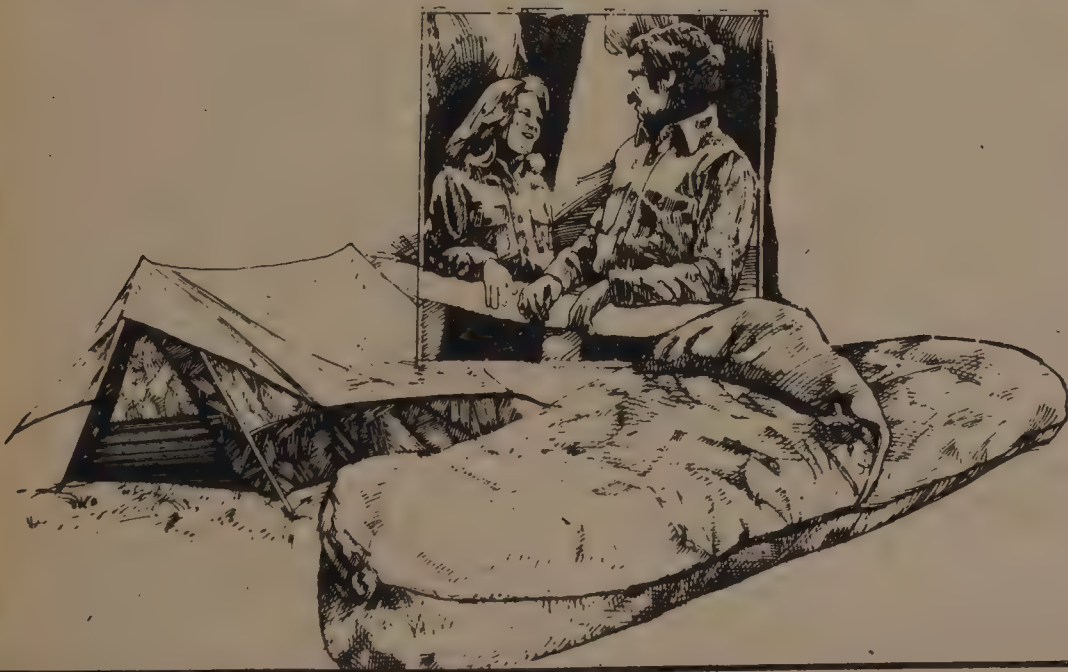
The Study has not been making headlines yet, but you'd better believe you'll be hearing more about them in the very near future.

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MacBeth: Mastery On Different Levels

by Scott W. Curtis

Throughout the play *MacBeth*, characters are left on different levels of reality, so that what is plain in one sense is deceiving in another. Every character deals with the equivocal nature of language and reality: MacBeth stumbles because of the witches' riddles; Lady MacBeth appears collected, yet she is morally debilitated; and the unifying aspect of the porter's rambling speech is the dubious relation between appearance and reality. With many dramatic techniques, director Keith Gaylord accents the mind paralyzing nature of the play. Therefore, those who viewed the opening nights of *MacBeth* were left both immensely puzzled and immensely entertained. This set of reactions may just hail a great, though certainly not flawless *MacBeth*.

From the outset of the play, the audience is toyed with. Instead of being titillated by the horrors of the expected weird sister scene, the audience is tantalized by the silent and eerie appearance of Lady MacBeth. It is not a pleasing scene, but part of a plan to be gradually uncovered. Gaylord digs to the roots of the action, and refuses to allow the play to become merely spectacle of action.

Then come the weird sisters — female lepers who are a spectacle of horrid sight and sound.

Deborah Gwinn, Evelyn Germain, and Kent Cassella titter, groan, and gurgle, and limp in their dripping costumes. Their clutching, macabre dance has a strange beauty. Each scene with the witches is a fitting spectacle to trap MacBeth.

And Ray Aranha is a fitting MacBeth. The stage belongs to him as he portrays an elastic MacBeth. He stretches as his character meets some challenges; he approaches his limits and quivers. The hand of fate, or his conscience, plucks him and he snaps and shrivels. Aranha portrays this role exceedingly well. His characterization is never weak, and is particularly exceptional as he cringes on his knees after murdering the king.

High in honor with Aranha stands John Hutton as MacDuff. Hutton's rich vocal tone lends much grandeur to the play. He has a noble role in the play, and it would be difficult to act it any better than John Hutton does.

There is a problem of balance in the interpretation of Lady MacBeth. Her forcefulness is evident enough, her false charm is not. Lady MacBeth must seem more believable in her guile to be completely successful. Despite this, Jennifer Cover does occasionally command the audience. She is graceful without being too smooth. Overall, Ms. Cover is always sufficient in her role, and even outstanding in her "out damned spot" soliloquy.

But one is indeed left desiring a more convincing performance from Jennifer Cover as Lady MacBeth.

In overview, most every aspect of the play offers much, and certain things must be noted to the glory of Shakespeare and the Champlain Festival. The dark half-lighting and the smoke of the cauldron leave one peering onto the stage, struggling to see what is occurring, just as the characters are always struggling to see their way. The witches' costumes are not only sensational, but also thematically effective, when in half-light their fronts and backs appear identical, and when the witches are together they appear to be one being. Three scenes of verbal equivocation are noteworthy: the porter's (Michael Kluger), Lady MacDuff's (Neave Rake, with Tom Horton), and Malcolm's (Hamilton Gillet).

To enjoy this *MacBeth*, one need only attend the play. To fully appreciate it, the play should be read beforehand so that one can get beyond certain plot confusions. For example, the significance of many lines are lost if one does not immediately recognize MacDuff is Lady MacDuff. (Special Hint: watch the matching family plaids.) There are also distractions to be ignored, particularly the ubiquitousness of the witches. Their presence is



Photo by Charles Trottier

Jennifer Cover's performance peaked in Lady MacBeth's sleep walking soliloquy.

amply represented in the excellent setting. Fine touches like this in the scenery, and the ambivalent intermission break point to an exacting and deep *MacBeth*. For the sake of depth,

the swift pace of the play is sacrificed. Though not the most striking production, this *MacBeth* is well crafted, worthy to be seen, absorbed, and pondered.

See-Saw Scores Success

by L. J. Maurer-Theberge

William Gibson's choice of the playground past-time as metaphor for the ups and downs of love and life, sends David Eastman Greenan, as Jerry Ryan, and Grace Kimmins, as Gittel Mosca, through the three equally emotional and moving acts of *Two for the Seesaw*.

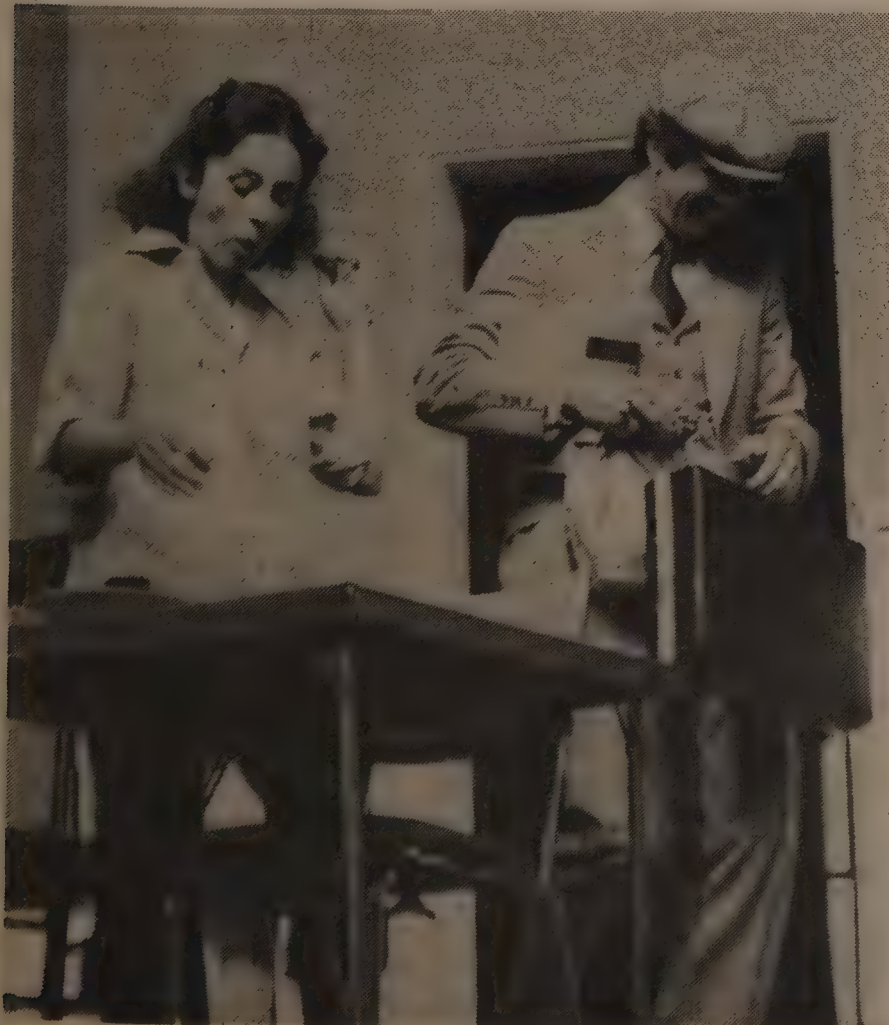
The pair form an odd couple

that juxtapose each other in a push-me-pull-you relationship that yanks the audience with them as they struggle along. St. Michael's Playhouse presents July 19 through 23 and July 26 through 30 two performers who deserve our applause. Mr. Greenan plays a convincing, sometimes wallflower, sometimes stuffed shirt,

mid-westerner. Ms. Kimmins provides the main vitality for the show. She shows great agility in her ability to portray depth of character, ranging from a light-hearted scatterbrain, to a pain-stricken victim of an excruciating ulcer attack.

Most of us learn early in life that the seesaw is at best a precarious contraption that can send you flying or let you down with a thump. Jerry Ryan, Nebraskan lawyer, flew off his end of the marriage-board and landed in New York City. He wears out a pair of shoes going to museums and visiting bridges of interest. But he is human after all and needs another human being to balance the act. Gittel Mosca does more than equal his ability to give. She is a generous and ingenuous, would-be dancer, eking out a living in the Village. The two develop a give and take relationship. He rents a loft for Gittel's dance classes and she gives him the confidence he needs to take his New York Bar Exams. But "Ma Bell" keeps Tess, Jerry's almost-ex-wife, in touch. Friction develops as Jerry tries to balance both women on one end of the seesaw.

Jerry learns that he can only love one person at a time. There can only be two on a seesaw. Don't miss this all-around, top-notch performance, professionally directed by Joanne Rathgeb and artistically enhanced by the excellent stage design of Bernard L. Tansey. S.S.E. Curtain time is 8:30.



Grace Kimmins and David Eastman Greenan in *Two For The See-Saw* at the St. Michael's Playhouse.

Tricia On Mozart

by Tricia John

A few months ago my reputation as a critic was reliably reported to me as being honest and to the point. While my succinctness may at times be questionable, I was happy to know that people appreciated my honesty, even if that meant sacrificing a few friends here and there. I am at the point now where I just can't draw the line anymore. When asked what I was going to say about the opening concert of the Vermont Mozart Festival, I replied simply that I didn't know, I should get out of the business, because I'm too nasty about everything and I'm not nice to anybody anymore. Sympathy I did not get from my friend. "You're right," he said, "you're much too negative." So in this review of the first VMF concert I shall attempt to maintain the happy balance of honesty, optimism and good will towards all.

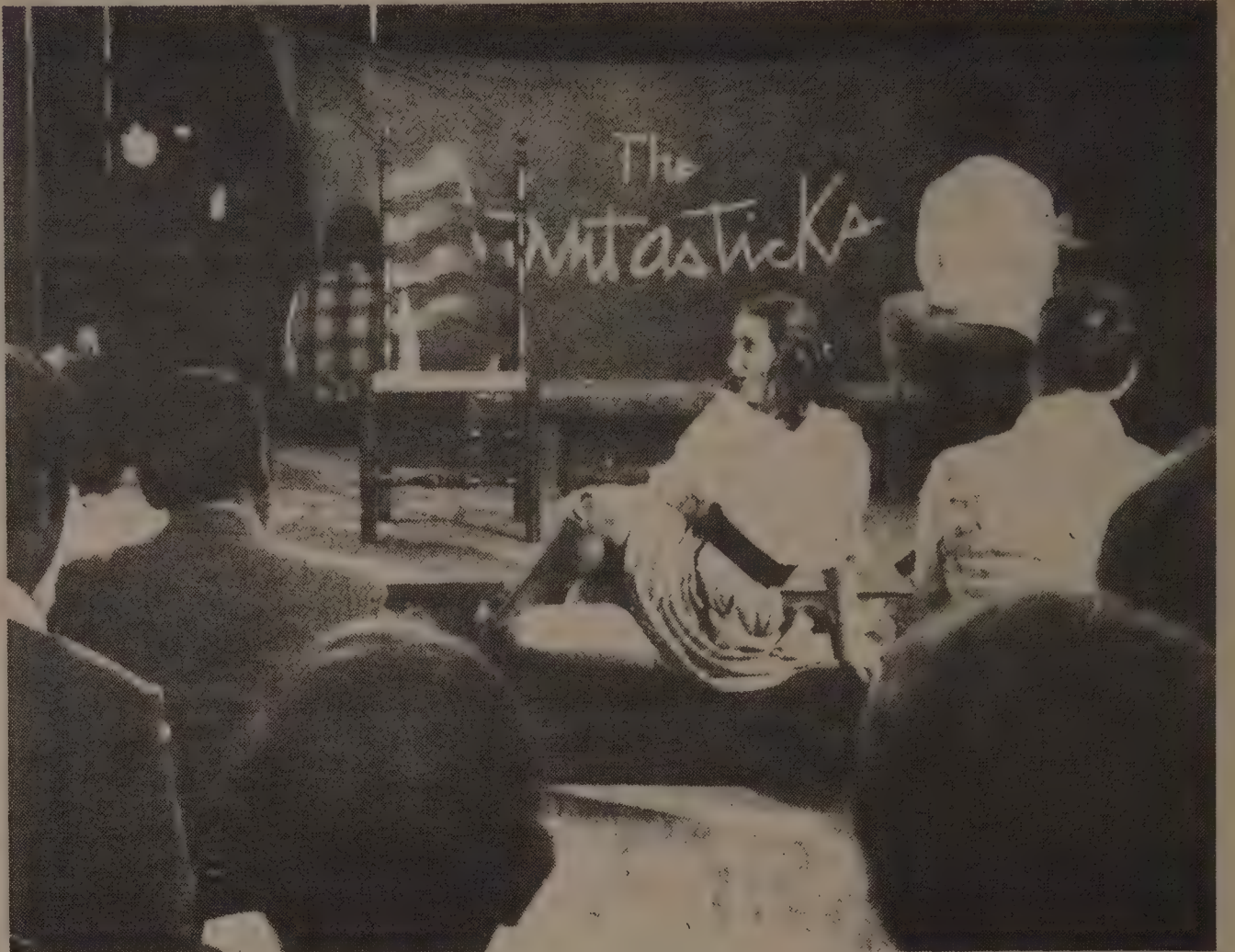
Because of crossed signals, I was quite late to the concert, and was able to see only the last two pieces left on the program. The first was Mozart's Concerto in D Major for Flute, strings, oboes and French horn, K. 314, featuring Julius Baker, flutist. The intonation was surprisingly poor, I would say poorer than last year's group, but without any question the humidity was instrumental in this display of unwanted dissonance. Julius Baker maintained his professionalism above the other musicians. He played with extraordinary grace, balance,

and richness. His interpretation was straightforward and clean, with sparkling cadenzas that shone above the racket of the strings. (The strings might have retuned occasionally, especially after the ever-so-long *andante*.) It is clear, however, that the New York Chamber Soloists have great potential — they have a good sense of orchestral balance, timing, and often take interesting liberties in interpretation. In many ways, their sound is better than last year, but they still face the dilemma of intonation, and simply overall polish.

After intermission, the UVM Choral Union and the much improved New York Chamber Soloists, all under the direction of Dr. James Chapman, presented an unquestionably impressive "Gloria" by Vivaldi. There is something unique about the chorus that Dr. Chapman conducts — their voices are brilliant, vital, and multi-colored. Soloists Joanne Raymond and Jill Levis have two perfect voices for this oratorio, both sing with beautiful diction and have very distinct qualities. The *Laudamus te*, a duet for soprano and alto featured the soloists in perfect balance and control, and their own solo pieces were just as lovely.

The chorus was also perfectly balanced. Chapman stresses dynamic control and changes in tone color from section to section in this Vivaldi. The

(continued on page 11)



Louisa, played by Patricia Peterson, leads the M&M Players at the Mall.

Photo by Bob Gale

"M&M's" Battle the Mall

by J.R. Davis

As some of the more amusing lyrics from the musical "The Fantasticks" are sung, "Plant a radish; Get a radish, Never any doubt..." The M & M Players in their recent production of this musical, written by Tom Jones and scored by Harvey Schmidt, attempted indeed to plant a normal, if not varied garden, but were inhibited by an unexpected and rapid outcropping of weeds in their carefully planned "vegetable patch."

In this day and age of predominantly mindless television programming, it is refreshing to go to a theatre and see the "real thing." It is even more encouraging when a theatre company attempts to meet its audience half way there, and adapts its performances to new and changing environments. The Atrium in the Burlington Square Mall struck the M & M Players as a pleasant and logical change of location (from their Essex Center Playhouse) for their performance of the light, musical comedy, "The Fantasticks." Little could they have anticipated in the way of problems which might conceivably crop up during their performance, simply as the result of their effort to bring a play to its audience.

The loud laughter and chatter of passers-by, crying babies, clanking dishes, and the dull roar of a shopkeeper's modern dust-sucker in the background, were just a few of the choice sounds one had to screen out in order to concentrate effectively

on the "real production." It was most disheartening to see this effort at utilizing an ancient architectural element of space in a modern setting seriously impaired by a handful of individuals who were either oblivious to the performance, or who simply did not care.

... Jamison gave an especially energetic and commendable performance ...

Despite these unforeseen complications, the M & M Players battled on. Their selection of this simple and unelaborate play was an appropriate one, well-suited to the surroundings. The cast was generally well-balanced, the weakest character being Luisa, portrayed by Patricia Peterson. Her portrayal of the fanciful Luisa was uncomfortably forced; her singing sometimes breathy and suffering from intonation problems. Bill Jamison as Matt, gave an especially energetic and commendable performance, and was definitely a carrying factor for the play.

Supporting actors Arthur Scott and Joe Dye, the scheming fathers Bellamy and Hucklebee respectively, added an air of comic delight to the play.

"Roten" Sale At Fleming

The Robert Hull Fleming Museum of the University of Vermont will sponsor an exhibit and sale of approximately 600 original prints from the famed Ferdinand Roten Galleries collection on Wednesday, July 30 from 10 a.m. to 4 p.m. The event will be held in the Marble Court.

Along with prints by such masters as Picasso, Goya, Renoir, and Hogarth, can be seen works by many of today's American artists, some famous and some not yet famous.

Area residents are invited to browse through this outstanding collection of original graphics. A

knowledgeable Roten representative will be on hand to answer questions about the prints and the artists and to discuss other prints not in this collection but which may be obtained from their main gallery in Baltimore.

A world-respected authority on graphics of all types, Roten holds exhibitions and sales at major museums, colleges, art galleries and art centers throughout the United States and Canada. The informal displaying of the collection allows visitors to examine at close range the various graphic techniques of different artists.

Arthur Scott lent the play zest as the dry, humorous, middle-aged father of Luisa, while Joe Dye was particularly supportive vocally. The remainder of the cast did each of their parts justice, helping to pull the play together into a cohesive production. The orchestra, under the direction of John Preston, rounded out the performance, tastefully and carefully balancing itself against the moderate strength of the vocalists.

The Atrium has many possibilities for future performances, but distinct problems remain to be solved. The acoustics are good and the audience may be flexibly seated and thus closely integrated into the production. However, the noise factor must be mitigated and possibly, a higher stage/platform is necessary to assure the majority of viewers an adequate view of the performance.

While not a breath-taking performance, the M & M Players performed admirably well under distracting circumstances. To be sure, they deserve another look at, under an improved setting.

(Note: The M & M Players will be performing "You're a Good Man, Charlie Brown" July 18-22 at the Essex Playhouse, and July 23 at Bolton Valley. All performances are at 8 p.m. Call 879-0195 for information.)

Chromosome Failure

Circus tents, mutants, mushroom at dawn to meet the sun.

Red clowns dance briefly beneath the candy-striped canvas canopy,

Before it closes, collapsing, umbrella-like, into the ground.

Deflated balloons strewn on sawdust shadows of the vanished panoply, form a colorful variety of damaged DNA.

Linda J. Maurer-Theberge
July 4th '77

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City Co. Sports Vanities

The City Company is presenting two shows for their summer calendar: "Vanities," a comedy by Jack Heffner, will open July 28th and run through the 31st at City Hall in Burlington, and Samuel Beckett's classic "Waiting for Godot" will open August 4th and run through the 7th at the North Lounge, Billings Center, UVM. Both shows will have evening performances at 8 p.m.

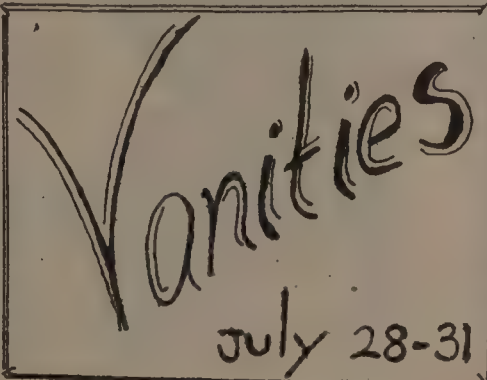
"Vanities," directed by Graham Harper, is a play centering on three characters, all female. It is a story of three women and how they either change or don't change in the course of ten years.

Director Graham Harper returns to Vermont after a seven year absence. He is a veteran of the Stowe Playhouse and as an actor has appeared in many off-Broadway plays.

"Vanities" is a play that can be applied to its dictionary

meaning whether it be excessive pride, want of real value, gifts and achievements or a dressing table, the play "Vanities" means all these things.

The second production in the City Company's summer series is Beckett's "Waiting for Godot." The show is being directed by



Sam Pierson, last seen by Burlington theatre goers as Ned Stokes in "Jubilee Jim." Pierson has awarded the title roles of Vladimir and Estragon, the two hobos, to Adam Zahler and Ms. Darri Johnson. Pozzo, the wandering blind man, is played

by Anne Curry. Completing the cast are Jeff Kent as Lucky, the belittled slave-companion of Pozzo, and Gideon Zahler as the messenger.

"Waiting for Godot" is a classic of modern theatre. Although a complex play to the intellectual mind, most audiences enjoy it and are moved by "Godot." It is a play about waiting, the curtain comes up, the curtain comes down and in between the time is filled with ways to wait. One woman, after seeing the play, described it as: "You can do this play for the next fifty years and there'll be people waitin'; I've seen people like you (the actors) and they weren't actin'; sometimes a whole bunch of people on the street and one pats another on the back and asks what you're doin' and he says nothin'. Not actin' just this natural."

Tickets can be obtained for both shows at Bailey's on 88 Church Street and at the door.

New Orleans Jazz At Stowe

by J.R. Davis

With much success, the Stowe Performing Arts 1977 Summer Festival, in association with the University of Vermont Lane Series, presented the Preservation Hall Jazz Band from New Orleans Saturday, July 16, in the first of three outdoor performances scheduled for this summer.

On a balmy summer night, sounds of the Preservation Hall Jazz Band filtered amidst the carnival-like atmosphere created by huge canvas canopies "by the Willows" on the Mountain Road. True to its natural character, this New Orleans jazz was warm and friendly, possessing a certain earthy vitality which was transmitted to a large, receptive crowd of all ages. A feeling of high spirits permeated the air, heightened by the innate inventiveness, syncopation, and sometimes-humor of this traditional style of jazz.

The notion of mandatory retirement at age 65 seemed a travesty as one was absorbed by the playing of this group of musicians, who together

represent more than a century of musical experience. They performed with an ease, and yet reverence for the demands of their music and instruments. Collectively and simultaneously, they improvised freely, within the more traditional framework of New Orleans jazz. A rhythmic section composed of drums, tuba, and banjo, all augmented by a piano, provided the strong, solid, and regular beat against which a clarinet, trumpet, and trombone created a diversity of melodic lines. It was impossible to remain unaffected by the infectious good nature of the music which seemed so effortlessly performed by the Preservation Hall Jazz Band, as they invited all to participate in the making of their music, encouraging people to clap their hands, dance, and whistle.

The program was completely free-form and ranged from some familiar blues to almost marching-type music, proving to be a wise and enthusiastic selection to kick off the summer's performing arts series. As was to be expected, there

were certain kinks in the organization of the concert, which could only be worked out by actually seeing the first performance of the series through. One of these was parking, which in part could be attributed to the concerted and mad dash of drivers eager to leave, once the concert was finished. Other problems were posed by a certain mood which was, in part, perpetrated by the presence of a bar on the concert grounds. Curiously enough, a different age group other than the normally targeted "youth" proved to disrupt portions of the program for other concert-goers.

In total, however, the evening proved to be one of fine jazz for those who were looking for a good way to relax. It is no wonder that the Preservation Hall Jazz Band has played on several occasions over the past few years for both the Lane Series and the Johnson Friends of the Arts program. Area people who are familiar with this talented and professional group will undoubtedly welcome them back again in the near future.

Civic Center Tug of War

by Scott Curtis

On the past two Thursdays, the Champlain Arts Council and the Church St. Center have sponsored public forums on the performing arts in Burlington. In seeking to define the place of local artists in relation to the Civic Center, the forum revealed a wide disparity between the city's and the artists' conception of what is good for Burlington.

Ralph Alswang, a noted theater architect and designer, was invited to be on the panel. Though not from Vermont, Alswang spoke forcefully and convincingly in giving direction to area performers. With excellent rhetoric he slashed the Hammer, Siler, George report, which recommends a 2500 seat theater for Burlington's Civic Center. At one of his blunter moments, Alswang said concerning the report, "It stinks... I wish you would change the route this is all going in."

Alswang recommended that Burlington's best interest was in remodeling a fine, small theater (i.e. the Flynn), as opposed to having the expensive edifice

which could not be economically supported. The forum turned into a confrontation, for which the city representatives were unprepared.

Two city representatives, Brian Brennan and Bill Keough,

arrived at separate and late times. They offered an uncertain conception. When asked whether a community theater of 700 to 1000 seats was considered in Civic Center planning, Brian Brennan answered, "We have never considered that." He went on to speak of the flexibility of the planning process, and of how the Hammer, Siler, George report was recognized as merely preliminary, and not a primary source of planning. Bill Keough, who unfortunately could not make the meeting until after much discussion, later referred to the report as the basis for Civic Center plans.

In all, there was a great mixture of needs and interests represented, as well as a stern economic concern among all. Brian Brennan would see money well spent for a big convention center, where groups like the

AMA would come help spark downtown business. He also mentioned after the forum that the mayor and others would not mind rock concerts for Burlington youth as long as they are performed in a safe Civic Center, rather than the hazardous Memorial Auditorium. Though the Lane Series would employ a large auditorium, director Terry Demas said he would not want to lead the city into an expensive endeavour which would serve outside superstars and trammel the fine and developing local artists.

Despite Bob Caswell's charming poetic introduction, and chairperson Andrea Rogers' soft diplomacy, two interests confronted each other. The local painters, dramatists, and musicians strongly desire city money to be spent on a medium sized theater. They, led by Alswang, question the need and incumbent financial burden of a Civic Center with a 2500 seat theater. Though the city planners' case could not be presented fully, it seems tied to plans of a much larger scale than the artists want.



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A Short, Soggy Evening With Jerry Jeff

by Scott Sartorius

At noon, it looked as if the weather would hold out. It was one of Burlington's rarer days — the sun was shining. That is, right up until the time our entourage was ready to head over to Johnson State to catch a little bit of down-home, foot-stompin', Texas country music. At about six o'clock, the type of cloud-cover Burlington is famous for began heading in our direction, and it looked as if the evening was going to be a wet one.

The rain on the way over to Johnson didn't particularly bother me, even though I was sitting in the rear of an "open-air" pickup. The wetness was overshadowed by the anticipation of seeing Jerry Jeff Walker perform some of his songs like "BoJangles" or "L.A. Freeway." Naturally, the fact that I was well on my way to losing my normal state of sobriety helped matters greatly.

Johnson State possesses one of the most beautiful natural amphitheatres around — grassy, inclined slopes surrounding a

stage backed by a small pond. It's a perfect setting for a concert — if it's not raining. At any rate, the crowd filtered in prepared for an evening of drinking, smoking, and possibly some wet entertainment. Coolers were jammed with Michelob's and Molson's; blankets and fluorescent ponchos made for colorful ground cover; the usual number of concert-goers made their free entrance through the woods despite a sizeable security force; and clumsy canines wandered about in search of their masters.

The crowd was generally patient — more concerned that the drizzle wouldn't become a downpour than anything else — but the partying went on. Being the sceptic that I am, as I was commenting on the clouds overhead, a girl poked me and said, "It's not going to rain. Just think positively." I couldn't agree but indicated it was a good idea.

As darkness overtook the sky, Tim Moore and his band climbed up onto the stage and played for just over thirty minutes. Moore

has a voice slightly reminiscent of an Elton John and the band sounded a little like Steely Dan at their lower moments, but the scattered applause was indicative of the fact that the audience wasn't really interested in hearing the group. The rain let up during the first half of Moore's set, and Moore complained he and his band couldn't really get too "Rockin'" for fear of having the electric current in their guitars meet the current buzzing through the microphones. Moore played both guitar and piano fairly well, but their original tunes just didn't cut it with the less than enthusiastic crowd.

During the band's last song, one of the stagehands, Roy Fox, had the misfortune of finding out just what electricity feels like as it bombards your body. He was helping to lower the canvas curtain behind the stage when he touched two hot wires. The shock to Fox apparently wasn't overly severe, but nevertheless, the stage went dim while the band played on. Despite a short fall, from a

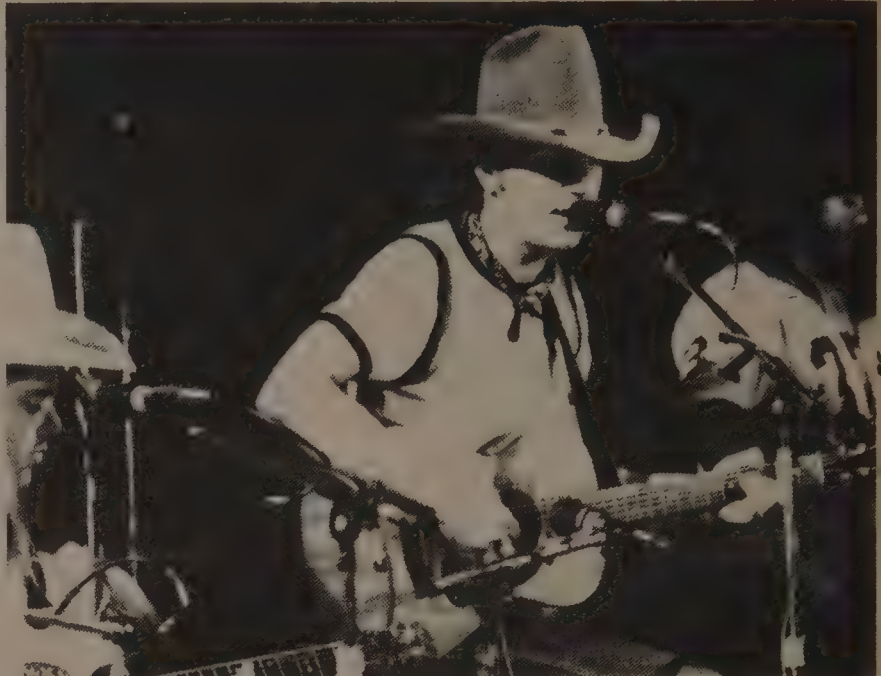


Photo by Ron MacNeil
Jerry Jeff Walker was a fair weather friend to his fans.

scaffold, Fox was reported to be in good shape with a few burns and bruises.

The rain picked up between sets and a spokeswoman for Johnson told me Walker's concert was going to be all-acoustic so as to prevent another accident. The usual number of "roadies" milled around the stage trying to look busy for around forty-five minutes. Then a group of about ten was rushed down the hill towards the stage and the crowd came alive.

There were some real Jerry Jeff fanatics in the audience and nearly everyone was psyched to do some dancing. The band, most of whom were clad in Stetson cowboy hats pulled way down over their foreheads, mounted the stage in a fear of being electrocuted.

Walker opened with "Mr. BoJangles," a song which he usually saves for later on in his show. Something was definitely wrong. After the first tune, Walker announced, "We'll play a little more and then we'll leave. I don't like plugging in any of my friends electrically."

He really meant it. The entire show consisted of only five songs (It might have been four or six, I don't usually count the number of songs performed.), and proved to be the biggest disappointment of the evening. Walker wasn't particularly thrilled about being on stage, even though he did do three of his most well-known songs. He was even rude at one point when he asked over the P.A. system, "Why don't you tell me everything you know?" This comment was in reference to

someone complaining about the brevity of the performance.

Still, when the seven member band was playing, the people were enjoying themselves, participating in the song "Redneck Mother" by shouting back "redneck!" and all danced wildly to an old favorite, "Hill Country Rain," the band's aptly chosen final tune.

The steady stream of rain wasn't bothersome while Walker played, and everyone fell into total disbelief as the group left the stage a scant thirty minutes after they had begun. I hustled over to get an interview even though my note pad was now completely drenched, but the band was being escorted up the hill just as swiftly as they had been brought down.

Johnson State can't really be blamed for the ridiculously short performance — they were just as bummed out as everyone else, but there should have been an alternate facility set up in case of rain. As for Mr. Walker, my opinion of him has dropped considerably. The crowd was excited throughout his performance and responding well to his music. For Walker and his band, it's some of the fastest money they've ever made. They got up on the stage, played, and left as if the crowd wasn't even there.

I didn't realize just how wet I was until after the floodlights came on allowing the audience to leave peacefully. Everyone was unhappy about the performance, if not downright pissed off. For me, the best part of the evening was the ride home — I passed out.



Photo by Ron MacNeil
Vasser Clements at an earlier and drier concert.

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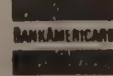
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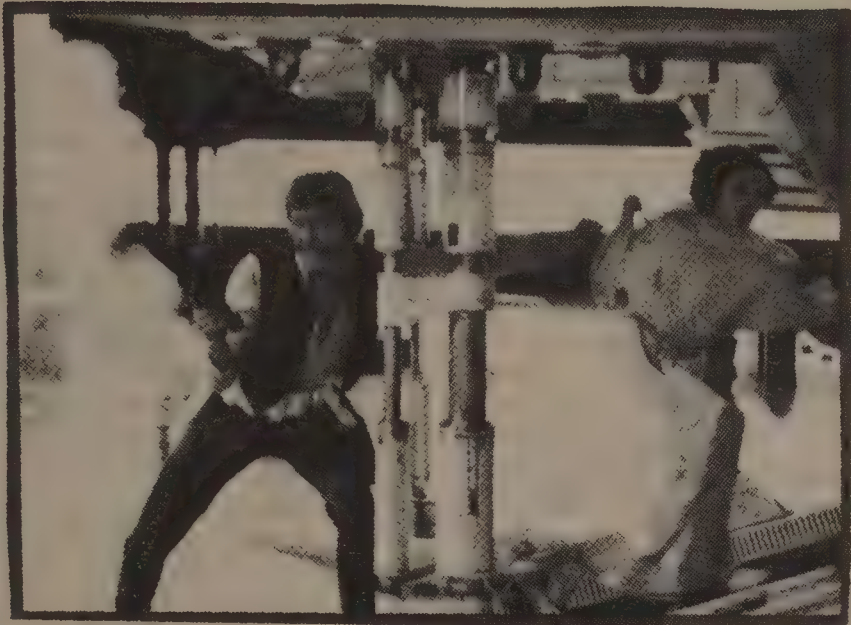
Star Wars: A Great Escape

by Robert Stewart

As a child, I didn't spend much time in outer space, and even now I try to limit my visits. There were some kids on my block who did, who spent their unshared moments knocking around uncharted galaxies looking for adventure and mayhem. Unless it was time for supper, homework or bed, they were the sidekicks of superheroes. Eddie Walsh was one such kid. After he'd developed his taste for them, he bought — it seemed — every science fiction and superhero comic book that he managed to track down. While I spent my fantasy life on imaginary diamonds and gridirons and courts, collecting also those little stacks of inspiration called baseball and football cards, Eddy did much the same with the universe and his comic books. I don't know who was the richer or the poorer for having stayed on earth or gone away. I take it that we both sought our heroes in what we considered the best way.

I do know that Eddy was a terrible athlete. Sparring with him one summer afternoon in the churchyard of St. Mary's, I punched him solidly in the stomach and he lost his wind, his color and what looked like his will to live. He pulled off and threw down the gloves, and with tears in his eyes he headed home, home to another planet and the fresh possibility of victory. It was for that Eddy Walsh that the film *Star Wars* was made, and made well.

Though Luke Skywalker of the planet Tatooine had dreams of going to the academy and probably would have graduated and eventually have taken part in the civil war between the Empire and the Rebel Forces, he never could have predicted that so soon would he meet the old Jedi Knight, Ben (Obi-Wan) Kenobi, and thus embark on an adventure that would have him learning the ways of the Jedi, while enlisting his services on the side of the Rebel Forces seeking to destroy the Empire's tyranny as symbolized in the deadliest spacebattlement ever devised by the dark side of man, the Death Star. He never could have predicted that in his spare time



Han Solo Covers the Princess' retreat.

he would attempt the rescue of the beautiful, yet captured, Princess Leia Organa, a nightengale in the cage of the Death Star itself.

Although assisted in much of this by the sage and venerable, Ben (Obi-Wan) Kenobi, by the scurrious but valorous starship captain, Han Solo, and his righthand creature and copilot, Chewbacca, and assisted too by the droids, See Threepio and Artoo-Detoo, here is a rite of passage for young Luke and Luke alone to shoulder. The final climactic scene — a battle not only between the Empire and the Rebel Forces but between Good and Evil as well — will reveal Luke's true mettle, or lack of it.

You'll find the combination of energy, humor, imagination, suspense and innocence difficult to resist in this film. As written and directed by George Lucas (*American Graffiti*), *Star Wars* has a fine cast, the time honored story of heroic quest, and the credible illusion of space created by the use of special effects that are nothing short of phenomenal. There is none of the claustrophobia of *2001* here and none of the man-machine conflict. Here the message is entertainment. Here man mixes with creature and machine naturally.

Sir Alec Guinness — as Obi-Wan — part Zen monk, part samurai, part Merlin, and Harrison Ford — as Han Solo — the impetuous starship captain and a breed of "greaser"

mercenary, give the most interesting characterizations. Mark Hamill meanwhile brings as much enthusiasm and naivete to the role of Luke Skywalker as is needed. Carrie Fisher — the Princess Leia Organa — has, as Han Solo says at one point, "a lot of spirit" and enough beauty to make her rescue a more than worthwhile way to spend a day.

In the way of memorable scenes, for suspense, there is the attempted rescue of the princess from the Death Star, and of course the final scene of the battle of Yavin. For whimsy, imagine a small group of grotesque aliens playing something like synthetic jazz in an outer space hole-in-the-wall. And all along the way, there are the costumes, the mutants and monsters, the sets shot in Tunisia and Guatemala and in miniature, the spaceships and gadgetry all of which complete the picture.

George Lucas has said of this film, "It's my fantasy. I made it because no one else is making movies like this and I wanted to see one. I want it to be a success so everyone will copy it. Then I can go see the copies, sit back and enjoy them." With *Star Wars*, I don't think Mr. Lucas should worry too much about success. And, for his sake, I hope that people will copy it so that he can sit back and enjoy himself, the way that I enjoyed myself at *Star Wars*, the way that an Eddy Walsh did too.

Star Wars is now playing at Cinema 1 & 2 on Shelburne Road.

"Pops" and Arlo On ETV

Sunday brings the first of a series of summer concerts from all along the East Coast. At 6:30 see CONCERT IN THE PARK from Rochester, N.Y. Refreshing contemporary jazz is heard as

performed July 10 by Windsong, the Vinnie Ruggiero Septet, and guitarist Gene Bertocini.

The virtuoso flutist Jean-Pierre Rampal joins Arthur Fiedler and the Boston Pops on EVENING AT POPS Sunday at 8:00. He is featured in *Suite for Flute and Jazz Piano* by Claude Bolling as well as selections from Vivaldi and Bach.

ARLO GUTHRIE AND PETE SEEGER IN CONCERT is the title of a performance special taped at the Saratoga Performing Arts Center. Featured selections include "Midnight Special," "Goodnight, Irene," and "Amazing Grace." Showtime is 8:00 Monday.

DESTINATION AMERICA is an exploration of how and why major European Groups made their way to the New World in the middle of the nineteenth century. The debut show Monday at 10:00 is called "Old World, New World" and is an overview of the movement that drew 35 million people on their

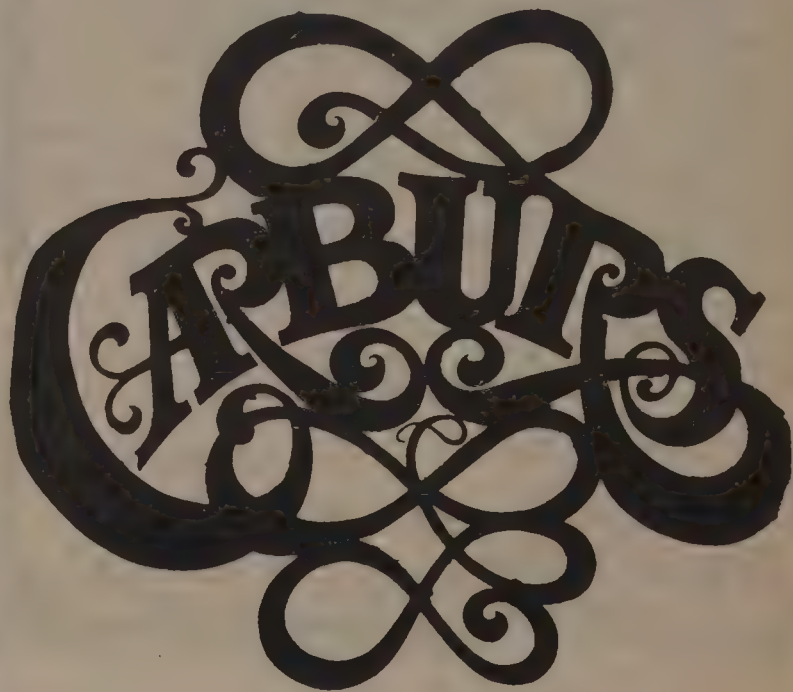
eventful journey.

Ballet superstar Mikhail Baryshnikov's thrilling performance on IN PERFORMANCE AT WOLF TRAP encores Tuesday at 8:00. He dances with Gelsey Kirkland, Martine Van Hamel, and Marianna Tcherkassky.

At 9:00 Tuesday see Gilda Rainer (of "Saturday Night Live") and Victor Garber as the happy-go-lucky couple in "Jack: A Flash Fantasy" This OPERA THEATER presentation is a musical explosion of cards, nursery rhymes, and fairy tales for adults in an eclectic variety of styles.

Steve Allen's unusual series MEETING OF MINDS returns to public TV Saturday at 9:00. He and four historic celebrities discuss history from their personal biases and the advantage of hindsight. With Steve are Cleopatra, St. Thomas Aquinas, Theodore Roosevelt, and Thomas Paine.

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Mozart

(continued from page seven)

opening *Gloria in excelsis Deo* and closing *Cum Sancto Spiritu* featured the choral union at their best with a sweeping, inspired composition unlike most of Vivaldi's other music. The "Gloria" was mature, refined, and sung with a gentle force that only the UVM Choral Union has mastered in this area.

I would have truly liked the concert to be an entire success, a glorious indication of a superb festival. Unfortunately, much work must be done in order to make this year's festival a musical success. I'm still optimistic, however.

The Mad Hatter Reviews...

by Al Bernardina

One of the very best of the new albums on the scene is Woody Herman's 40th Anniversary, Carnegie Hall Concert RCA BGL2-2203. This two record set bulges with the very best from Woody Herman. Bringing in alumni such as Stan Getz, Al Cohn, the Brothers Candoli (Pete and Conte), Ralph Burns, Jimmy Rowles, and Flip Phillips, makes this album read like a *Who's Who in Jazz*. All the great tunes associated with the Herman Herds are on this stunning set of discs. "Blue Flame," "Apple Honey," "Bijou" and of course the Jimmy Ciuffre classic, "Four Brothers," are all included in this panorama of American Music. It is worth mentioning that the executive producer is Nat Shapiro of Gryphon Productions, who produced, to his credit, such other albums as Phil Woods' latest release and the new Buddy Rich Big Band album, both on RCA.

The latest offering from the World's greatest drummer is Buddy Rich *Plays and Plays and Plays* RCA CP11-2273. What a powerhouse this band is, led by the outstanding tenor sax work of Bob Mintzer and Steve Marcus, to say nothing of the power drumming of Buddy R. This is an uptempo record with the Rich Band employing five different arrangers to give you their points of view. Phil Wilson contributes a very tasty arrangement of "Lush Life" while former Blood, Sweat, and Tears saxist Lou Marini shows off his arranging prowess on his original composition "Kong." Marini engages many different facets of modern musical life in conducting "Kong." Using brass shouts over rock oriented figures makes for a different change of pace, although I must add that the use of disco-influenced vocalists on this tune is much to my chagrin. All in all, Buddy and his band "does play and play and play." This is a band

that has youth, fire and the greatest drummer in the world.

Arista Records under the presidency of Clive Davis, has my eternal gratitude for recently re-releasing two of the fabled "Savoy Sessions." The records: *The Tenor Sax Album* with Coleman Hawkins, Ben Webster, Illinois Jacquet, Ike Quebec and John Hardee Savoy SJL 2220; *The Red Norvo Trio* with Tal Farlow and Charles Mingus Savoy SJL 2212.

The Tenor Sax Album is a most palatable double disc. Boss tenor man Coleman Hawkins is present, as is another heavyweight of the tenor, Ben Webster. You would expect those guys to be on a tenor album, but what is a pleasant surprise, is the work of lesser known tenor sax players such as Illinois Jacquet, Ike Quebec and John Hardee. A good all around tenor album.

by Russell Flannery

Peter Frampton, *I'm In You*, A&M SP4704

One can usually expect drastic changes in the personality of a man who in the course of one year rises from the brink of financial bankruptcy to millionaire status. Much to his well deserved credit, *I'm In You* exonerates Peter Frampton of any such charge, even though it does not consistently capture the raw energy characteristic of every cut on *Frampton Comes Alive*. Neither will it repeat the record setting sales performance for a live album established by the live album. Furthermore, it is not an album without flaws: the unnecessary complexity of "(Putting My) Heart on the Line" is the most articulate musical mess ever created by Peter Frampton. After a certain point, his moans and groans and oohs and ahhs become more redundant than effectual. In addition, this album seems to carry a "something for everyone" tone normally indicative of a qualitatively thin product. Fortunately, this is not so with *I'm In You*, as Frampton has delivered an exceptionally satisfying follow-up to *Frampton Comes Alive*.

The title and opening cut on side one, "I'm In You," provides an example of the broader role of keyboards in Frampton's scheme of music. This song (and the following one) may lead Frampton's followers from his years with Humple Pie to early disillusionment and disappointment. This album does 'have something for everyone' however, and the older fans will find some happiness in side two. For the newer Frampton fans, "I'm In You" serves as a relaxing opener. The heavy string arrangements, formally very uncharacteristic of Frampton, prove that Frampton's musical imagination is not on the verge of failing him. "(Putting My) Heart on the Line" is three minutes and forty-one seconds of commercial garbage. Musically reminiscent of "It's a Plain Shame" but using electric guitar, ARP String Ensemble, ARP AXE Synthesizer, "voice box," and vocals convergently to play the lead, it is not only the worst cut on this album, but the worst Peter Frampton song that I have heard to date. The guitar work on the following cut, "St. Thomas (Don't You Know How I Feel)," brings to mind the Mick Taylor solo on "Time Waits For

No One" by the Stones. Mick Jagger does some vocal work on side two, which may explain the connection. Nevertheless, "St. Thomas" is breezy and enjoyable. It also nicely sets the stage for the surprise mentioned on the outer cover of the album. Musically, "Won't You Be My Friend" is a cross between Harlem blues, Vermont bluegrass, New Orleans jazz, and African congo music. Inspired and dedicated to Little Feat, "Won't You Be My Friend" is the ultimate example of what a "shake your cake to the floor like a snake" boogie song should be. The only flaw being in its length, the song showcases Frampton on slide guitar and ARP AXE. The band, especially Bob Mayo on guitar and piano, deserves recognition for excellent execution of music of a nature unfamiliar to them.

Side two begins with tears, moans and groans sandwiched between what seems like fifty but is only ten "I don't have to worry and you don't have to care"'s and "You don't have to worry and I don't have to care"'s. The music isn't too bad and with time, it has begun to grow on me. Frampton tells us in "I'm In You" that "you don't laugh when I cry because you know me." This song is a real test of your relationship with Peter Frampton. "Tried to Love" will fuel the critics who are dying to write that Frampton can't reproduce his stage enthusiasm in the studio. Mick Jagger provides the background vocals in this song that suffers early from a strange mix, but rebuilds itself gracefully by the finish. "Rocky's Hot Club" features Stevie Wonder on harmonica successfully trying to salvage the music, but not the ridiculous boring lyrics of this song. "(I'm A) Road Runner," one of the two non-originals on the album, is Frampton playing the instrument he plays best, at his best. "Road Runner" is *I'm In You's* only down to earth rocker, but it's a damn good one. Frampton's rendition of Stevie Wonder's "Signed, Sealed, Delivered (I'm Yours)" closes out the album on a friendly note. Aided by Mike Finnegan's vocals and a tune bouncier than the original, "Signed, Sealed, Delivered" is the leading candidate to follow "I'm In You" to Casey Kasem's American Top 40.

All in all, *I'm In You* is decidedly worth the six bucks.

Crosby, Stills & Nash, *CSN*, Atlantic SD19104

After eight years, an emotionally tense reunion tour, and a dozen or so solo and partial reunion recording efforts, David Crosby, Stephen Stills, and Graham Nash are back together and are unquestionably as good as ever. *CSN* basically offers the musical formula characteristic of *Crosby, Stills, and Nash* and *Deja Vu*: tight, tight group vocal harmonies, Nash's pleasantries on piano, Stills' combination of relaxing folk guitar with spine tingling, burning electric leads, and Crosby's outspokenness as group spokesman. Spiced by two Stills songs in the Cuban mold of the Manasses double album ("Fair Game," "Dark Star") and an almost shocking opening cut ("Shadow Captain") lyrically penned by David Crosby and musically by Craig Doerge, one of the summer's most awaited albums has arrived, and is no less pleasant than a sunny day at the beach.

Totally disassociating itself from political references, *CSN* deals with themes of the changes in relationships and time. In "Carried Away," Graham Nash's pleading "Moving through my changes as fast as I can/Trying to bring a balance between me and the man/Part of me is screaming to say/ I want to be carried away," is enough to soften normally emotionless people. The most interesting facet of *CSN* however is the resurgence of the musical leadership and strength of Stephen Stills. Given the combination of Crosby, Stills, Nash, and Young's break up, initial limited success as a solo artist, the incapacity of Manasses to dig themselves out of a musical rut, and the incredible failure of his last solo effort *Illegal Stills*, Stills nearly drank himself into an early grave between 1974 and 1976. In *CSN's* "See the Changes," he explains "Ten years singing right out loud/ I never looked was anybody listening./ Then I fell out of a cloud/ Hit the ground and noticed something missing." Whatever was missing has made its reappearance. Stills' crisp vocals seem to dominate *CSN*. The album's two rockers, "Run From Tears" and "I Give You Give Blind," are Stills' creations which lead me to wonder if it isn't 1969 all over again.

CSN has been eight years coming, but it is well worth the wait and the cost.

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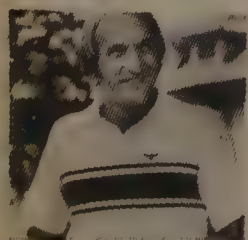
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Classified and Personals

Needed: Three bedroom apartment or house in Burlington/Mallets Bay Area for the months of September & October. Will pay up to \$375 per month. Call 862-3776 or 658-4911 and ask for Scott.

For Sale — Petri FTEE 35 mm SLR camera, w/Case and Konica X-4 flash. Like New! \$160 or best offer. See Brian at the Billings Info. Desk (656-2068) M-F, 8:00 a.m. — 4:30 p.m.

Wanted female roommate for the month of August. Nice house, neighborhood, 5 min. walk to UVM. Please call as soon as possible. 863-6917, Laura.

It would be greatly appreciated if the person who "borrowed" a pair of sunglasses and a calculator from the Summer Cynic office would return them. No questions asked.

Room for rent for month of August. Excellent location, call 862-1061.

1 or 2 bedroom apt. starting Sept. Excellent location. Call 862-1061.

For sale — 10-speed Gitane ladies frame. Very good condition. Just overhauled. Asking \$65. Call Rich 863-6419.

Free Rabbit. Come by & see her 66 (upstairs) Hungerford Terrace, Burl.

The Center for Service Learning at the University of Vermont is recruiting people for various summer volunteer positions. The positions are listed as follows. If interested, contact Peggy Roy at 656-2062.

Tutors are needed in the areas of reading and writing.

Teacher assistants are needed in the areas of community living skills, domestic skills, and pre-vocational skills.

Volunteers are needed to assist staff in contacting students who want more information on college financial aid, remedial help, etc. This takes place at the Community College of Vt. in St. Albans.

Need volunteers to coordinate various guest speakers and current event discussion groups such as legal aid, herbs, Heart and Lung Asso. etc.

Volunteers are needed to instruct very basic pottery techniques to a small group of residents at the Chittenden County Correctional Center.

Interested in art? How about supervising a two hour art session twice a week?

If you have a green thumb, individuals are needed to instruct a basic house plant course. All materials will be provided.

The Weeks School in Vergennes needs Psychology, Social Work, Education, Theatre, or any other majors to aid in anything from counseling to crafts.

For sale: five newly produced, shiny B-1 Bombers. Only used a few times for testing. Equipped with supersonic engines, mountings for cruise missiles and conventional bombs, excellent radar, new tires and new paint. Best offer. Write Rockwell International, San Diego, California.

I enjoy touch dancing and wish to learn the latest hustle steps. Mitch: 863-4002.

At the Quarry last Sunday — remember? Must see you again with your clothes on. When can we meet? Contact me at Summer Cynic Office. Until then, happy swimming... P.S. in case you're wondering, it's a war wound. Make it feel better.

Louisa, I've been trying to get in touch with you through every conceivable means. Been in Burlington a week, 7 days too long. This is my last shot. Please I've tried everything. Get in touch... (it's not just about the money) — Fred 862-0000.

Hip attr. WM and WF desire company of swinging couple for wild times in Grand Union parking lot. And we're not talking about shuffleboard. Be there at closing M-F.

Refillable Bottles are Less Expensive

The price of beer and soft drinks sold in refillable bottles is substantially lower than beverages sold in non-refillable containers, according to the Vermont Public Interest Research Group, Inc. (VPIRG). The consumer group recently surveyed 18 stores throughout Vermont and found beverages sold in refillable containers consistently less expensive.

VPIRG Assistant Director Leigh Seddon said, "Our survey shows advertisements by United States Steel Corporation claiming Vermont's bottle law has cost consumers more money are totally false and deceptive. Not only has our law substantially reduced roadside litter, saving Vermont taxpayers \$40,000 annually, but we now know the real success of the bottle law is at the checkout counter."

Seddon said the VPIRG survey shows consumers save an average of 10 percent by buying beer and soft drinks in refillable bottles. "In one central Vermont supermarket refillables were 18 percent cheaper than the same brand sold in cans," Seddon said.

The VPIRG Assistant Director said despite consumer benefits of Vermont's bottle law, it was not working as well as it should. "While most soft drinks now come in money saving refillable bottles, less than 30 percent of beer containers sold in Vermont are refillable," Seddon said.

"The intent of Vermont's bottle law to require refillable bottles is clear, yet major brewers are still circumventing our law and using throwaway bottles," he added.

VPIRG researchers found that of the three largest selling beers in Vermont (Budweiser, Schlitz and Miller) only two stores in 18 surveyed carried any of these brands in refillable bottles. None of the stores carried Shaeffer beer, the fourth largest-selling beer in Vermont, in refillable bottles. "Based on our survey and market data," Seddon said, "we estimate close to 7 out of 10 beer containers sold in Vermont are still non-refillable. Since refillables are an average of 10 percent cheaper, this end run around the bottle law is costing Vermont consumers approximately \$1.5 million a year."

Seddon said VPIRG will fight for strengthening amendments to the bottle law in the 1978 legislative session to ensure all bottles are refillable. "In the meantime, we urge all consumers to buy only beverages in refillable bottles since they conserve not only energy and resources but money as well," he said.

The VPIRG survey was conducted on June 27, 1977, and included a total of 18 stores throughout the state. Stores in Burlington, Winooski, Bennington, Berlin, Brattleboro, Rutland, Montpelier and East Montpelier were surveyed.

Mozart Returns For His Fourth Season

CONCERT CALENDAR

(All concerts begin at 8:00 p.m.)



Drawing by Meri Bourgard; an exhibition of her drawings of musicians is on display at the RTT through July.

Sunday, July 17
UVM Show Barn, 8 p.m.
Tuesday, July 19
UVM Royall Tyler Theatre **SOLD OUT**
Wednesday, July 20
"S.S. Champlain" **SOLD OUT**
Friday, July 22
Shelburne Farms
Saturday, July 23
Shelburne Farms
Sunday, July 24
Shelburne Farms
Tuesday, July 26
St. Paul's Cathedral
Wednesday, July 27
"S.S. Champlain" **SOLD OUT**
Friday, July 29
Atrium, Burlington Square
Saturday, July 30
Shelburne Farms
Sunday, July 31
Shelburne Farms
Tuesday, August 2
UVM Recital Hall
Wednesday, August 3
"S.S. Champlain" **SOLD OUT**
Friday, August 5
Shelburne Farms
Saturday, August 6
St. Michael's College Chapel

For its fourth season the extraordinary VERMONT MOZART FESTIVAL expands its repertoire to include works of Haydn, Schubert, and Brahms. The distinguished visiting artists and ensembles will perform in a wide variety of picturesque settings in Chittenden County: the Shelburne Farms Estate along Lake Champlain; the University of Vermont's historic buildings; St. Paul's Cathedral in Burlington; and aboard the "S.S. Champlain" ferryboat on Lake Champlain. The stunning locations feature indoor and outdoor concerts to delight all music lovers.

Tickets Still Available at the door and at:

Burlington: Royall Tyler Theatre, UVM
Festival Office, 260 College Street
Bailey's Music Rooms, Church Street
Bottom's Up, Burlington Square

Shelburne: The Design Shop, Shelburne Village
Essex Junction: Little Professor Book Store
Waitsfield: Vermont Book Shop

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VERMONT
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FESTIVAL
1977

Editors' Page

Bogged Down in Colchester

The age-old battle between environmentalists and industrialists rages on and on. The debate might center around the placement of the cooling towers of a nuclear reactor or it might be over the path a sewage system has to take in a new shopping mall.

Fundamentally speaking, the differences between the two groups are often irreconcilable, and when a compromise must be reached, the disenchantment is greatest amongst the group that feels "they got the worst deal"

The Colchester Bog controversy involves two such groups. The debate is whether or not the sewage and storm run-off of a 85-unit housing development will adversely effect a 150 acre bog belonging to the University of Vermont. The project would be built on land adjacent to the bog by Charles and Virginia Brink, owners of the proposed development site.

The catch, as far as UVM is concerned, is that if the bog's "natural" state is disturbed, the University will lose the deed and will be forced to return it to the Nature Conservancy, a national non-profit conservation group. The bog has been UVM's possession since 1973. From an educational standpoint, UVM botany and geology professors fear that losing the bog would be like "cutting down the last redwood." H.W. Vogelmann, chairman of the University's botany department, recently remarked, "We have taken fossils from that bog that are 9000 years old — it has a record of natural history like a huge library."

Both the Brinks and the opponents of the project, most notably UVM lawyers and professors, are standing firm in their arguments.

This past Monday, though, the District 4 Environmental Commission threw a curve ball to the Brinks by saying that the development would cause



The Colchester Bog may soon become deluged with run-off.

photo by Ron MacNeil

"undue adverse effects" on the bog, thus siding with the UVM botanists. Nevertheless, Peter Collins, the Brinks' attorney, has indicated he will appeal the case to the state Superior Court. Collins has said the Brinks will have to be compensated by as much as \$200,000 should the ultimate decision prohibit the construction of the development. He has called the Brinks' 30 acre plot their "retirement nest egg."

So it seems UVM and the Brinks are engaged in a battle which will inevitably have an outcome unfavorable to one side or the other. If it is decided that the housing project would adversely effect the bog, thus preventing any construction, UVM or the State of Vermont will have to compensate the Brinks. If, on the other hand, the development is allowed to be built, the bog will no longer be of use for educational or scientific purposes, and most likely,

UVM will have to relinquish the deed.

It is the opinion of this newspaper that the housing development should not be built — that the loss of the bog would not only be detrimental to the University and its constituents, but would also set an unfortunate precedent. That is, the line must be drawn so our natural areas are not continually sacrificed for housing projects which too often

involve little forethought in order to make a fast buck. Natural areas, such as the Colchester Bog, must be protected so as to ensure they do not fall prey to concrete flower pots, plate glass windows, sewage, exhaust, pavement, and pollution. It took 9000 years to form this phenomenon... a bulldozer could wipe out that history in a matter of days.

S.C.S:

Human Rights, Abortion, & the Revolution

by Appleton King

"Let us give the court its due; it is little enough."

—Robert Dahl

President Carter and his young administration have propelled the issue of human rights violations into the mainstream of American foreign policy with a prolonged chorus of terse, if ineffective, messages directed at offending nations. Countries such as North Korea, North Vietnam, South Africa, Brazil, and the Soviet Union have found themselves singled out as major violators. Of course, Uganda and other African dictatorships are recognized by some of the industrial world as being in a pathetic, tragic class of their own; with the advance of technology and its lethal armory to blame perhaps for the bloodshed which occurs daily on the African continent. As for the other offenders, Iran, Israel, and the Phillipines, the United States has chosen to overlook their imperfections, for in these cases, the national interest is presumed to be more at stake.

Given Carter's salvo of righteous indignation against countries to whom he has played "Devil's Advocate" we must ask, in whose national interest is it that poor women should be denied abortions, that nuclear power plants dot the countryside, that people in the cities live in such boredom and poverty that when the power fails for a day, mass looting and arson break out and human beings are made painfully aware of their utter dependence on forces out of their control and beyond their understanding?

The battle for human rights in our own country is an unending one as the recent Supreme Court decision giving federal and state governments the option to stop medicaid funds for abortions has made

clear. The decision was a shocking blow to pro-abortion groups, who in ten years of tough lobbying have come a long way. The immediate effect of the Court's ruling, if the medicaid funds are cut off, would be to shackle an unwanted child on a woman who cannot afford a clean, safe abortion. This would amount to an inhuman bondage, equal to any Soviet repression of its supposedly growing ranks of dissidents. For who is to argue that the nightmare of woman and child scraping along on welfare in any American city today is less painful than Soviet detainment and harassment? Maybe woman and child are not forcibly isolated and denied certain forms of self-expression, but what good are these rights if they are overwhelmed by rent and food expenses, stifled by the bureaucracy, caught in the self-perpetuating circle of poverty which is so often obscured beneath the turmoil of power politics and city government intrigue.

The Supreme Court has once again turned over to the government the power of choice; whether to go on financing medicaid abortions or to build neutron bombs and nuclear reactors. The right of all women to determine their own lives has been taken away. And as always the poor will suffer first, while the rest of us sympathize with Presidents like Jimmy Carter who do gallant battle with the international forces of evil, condemning them for denying their citizens basic human rights.

The United States, a country which each year is inundated with legal and illegal aliens seeking to live and participate in what is perceived as the most affluent and egalitarian society on the planet, has determined through its flawed economic and political

systems, that basic human rights include inefficient, toxic automobiles, television sets which excrete for the most part violent synthetic horseshit, distorted wage scales which misrepresent one's work value, and a myriad of mechanical gadgets which serve to anesthetize and shield the individual from discovering his own capacity to act, think, and create on his own. The above human rights constitute an incredible amount of waste of our natural resources, both human and otherwise. It should be mentioned that in order to protect this waste-ridden democracy, untold billions of dollars are channeled into factories which produce the most sophisticated death machines ever devised, but by now all of this has become merely academic. Charles Reich, who wrote the eye-opening *Greening of America* in the late sixties, has been followed by scores of other writers, one of whom, Michael Parenti, a former UVM professor of political science, outlined in his book, *Democracy for the Few*, how the national interest is aligned with the elite few who benefit from or control corporate America. He writes, "The political system is more than a front for the economic interests it serves; it is the single most important force that corporate America has at its command... Hence the lion's share of most domestic spending programs, even of those supposedly intended for the have-nots, goes to corporate enterprise... For the elites who own this country, if wiping out widespread poverty and starvation entails changing the entire system and jeopardizing elite class positions, then better to have poverty and starvation."

Both Parenti and Reich are human rights advocates (continued on page 15)

The Middle East:

A Recommendation For Carter

by Robert Cassidy

"We believe strongly that progress toward a negotiated peace in the Middle East is essential this year if future disaster is to be avoided."

"Within the terms of Resolution 242, in return for this kind of peace, Israel clearly should withdraw from occupied territories. We consider that this resolution means withdrawal from all three fronts in the Middle East dispute — that is, Sinai, Golan, West Bank and Gaza — the exact borders and security arrangements being agreed in the negotiations.

Further, these negotiations must start without any preconditions from any side. This means no territories, including the West Bank, are automatically excluded from the items to be negotiated. To automatically exclude any territory strikes us as contradictory to the principle of negotiations without preconditions."

The preceding passages are from the policy statement on the Middle East issued by the White House on June 27. From the text of the statement, it is difficult, if not impossible, for the reader to determine just what country is burdened with "preconditions." Israel, because of Menahem Begin's hawkish remarks during the recent Israeli campaign, or the United States for first "suggesting" a return to pre-1967 borders and then following in the next paragraph by accusing Israel of already deciding the fate of the West Bank and Gaza before the negotiations even begin.

It is apparent that President Carter has already made plans for Israeli occupied territories, especially the West Bank and Gaza strip. It is here that he would like to see a Palestinian homeland.

Begin is no fool. He is going to the negotiations in a position of strength. If he does agree to withdraw from some of the occupied lands, the Arabs will feel they have accomplished a great deal. But if he gives the impression now that he is totally amenable to withdrawing to Israel's original borders, the Arabs will try to walk all over him at Geneva. Nonetheless, Begin should suspend the establishment of more and more Israeli settlements within the disputed areas, especially the West Bank. Instead of giving Israel a firmer grip on these territories, this practice will only result in even more unnecessary hardship for a greater number of Israeli citizens if the West Bank does, in fact, become the site of a Palestinian entity, whether linked to Jordan or autonomous.

President Carter has been under fire as of late for what many officials call his "blueprint for peace." Carter has promulgated four major points in his peace proposal. (1) A return to 1967 borders which would mean Israel would have to give up the West Bank and Gaza, the Golan, and the Sinai, all territories that they have occupied since the Six Day War in June of 1967. (2) the establishment of a Palestinian homeland with the details to be debated first in the Arab world and then put before Israel for their

approval. (3) Normalization of relations between Israel and her Arab neighbors. (4) Palestinian recognition of Israel. Obviously Carter's proposals are favorable to the Arabs. If the President isn't careful, he is going to inflate Arab expectations to the point where they will not agree to any equitable solution.

Many officials feel that the best way to manipulate Israel is to link arms sales to Israeli behavior. Hopefully Carter will use his better judgment and not take this route. If he tries to ram Peace proposals down Israeli throats by limiting arms sales, the settlement will not be a genuine solution but will be one that harbors discontent and may eventually result in disaster. Carter's recent recommendation of a \$115 million arms sale to Israel is another move in a series of rejections and incentives that is intended to keep Israel conscious of U.S. presence. Although the latest action is termed an arms sale, this is actually a misnomer, for in essence the \$115 of arms is a gift in light of Israel's already enormous debt. The money will never be received by the United States. It is moves like this that assure Israel she is still this country's favorite "girl" in the Middle East. Would we ever grant Jordan an arms sale without assurance of payment? Not in a hundred years.

The gravest mistake that President Carter could make would be to push for a reconvening of the Geneva negotiations before the Arabs and the Israelis are ripe for a settlement. At the same time, every week that passes makes the matter of the occupied areas that much more complicated. New Israeli settlements continually grow in these areas making it more and more difficult for the Israeli government to return these territories to the Arabs. But if the talks collapsed with no substantive agreements reached the stage would be set for a fifth confrontation between the Arabs and the Israelis. With the advancement of technology each confrontation between these quarter century foes becomes more devastating than the previous one. A united Arab effort could now prove fatal to the 25 year old Jewish state. If war did break out and it became apparent that the Israelis were going to be defeated, President Carter and the Congress would be faced with the most momentous decision of their public careers. Should we resupply Israel on the basis of our overwhelming moral commitment to that country, or should we pacify the Arabs whose oil we so desperately need? One need only recall the Yom Kippur War of October 1973 to measure the impact of taking the former action, that of resupplying Israel. This country was crippled with the resultant Arab oil embargo.

Thus it is with this scenario in mind that one can only hope that Carter proves himself to be a patient, pragmatic leader that I feel he is capable of being. It is the United States and the United States alone that has the influence necessary to exert on all parties to reach a meaningful solution to the Middle East dilemma. Let's hope this influence is used with the utmost discretion.

Against the Neutron Bomb

by George Kramer & Moira Keon

Last week, at President Carter's urging, the Senate passed funding for the controversial neutron bomb. Carter himself is delaying his decision on whether or not the weapon should be produced until he studies the question further.

If development of the weapon does come about this year the cost to the taxpayer will be over \$10 billion. This figure promises to increase many fold in years to come, because entirely new weapon systems will be developed based on the neutron concept. This is the dawning of a new era in weaponry; one which is potentially much more dangerous than the one we are in now. One reason we should be frightened according to Senator Mark Hatfield (Ore. — Rep.) is that, "It raises the greatest probability and potential of introducing nuclear weaponry into conventional warfare."

Proponents of the bomb are trying to pass it off onto the public as the "clean" nuclear bomb. This is not the case, according to Dr. V. Lawrence Pacicean, formerly of the Atomic Energy Commission. He says that the bomb's radiation is much more intense than that of conventional nuclear weapons, and that the neutron particles which bombard the target area would convert many of the atoms of the environment to radioactive ones. This includes the air and water, which could then be able to contaminate other areas.

The Vermont Citizens Action Group is sponsoring a public rally against the bomb in Battery Park this Saturday, July 23. Guest lectures and music are planned for the afternoon. The VCAG urges you to attend so that the public voice is heard. The rally starts at noon.

Human Rights and Abortion

(continued from page 14)

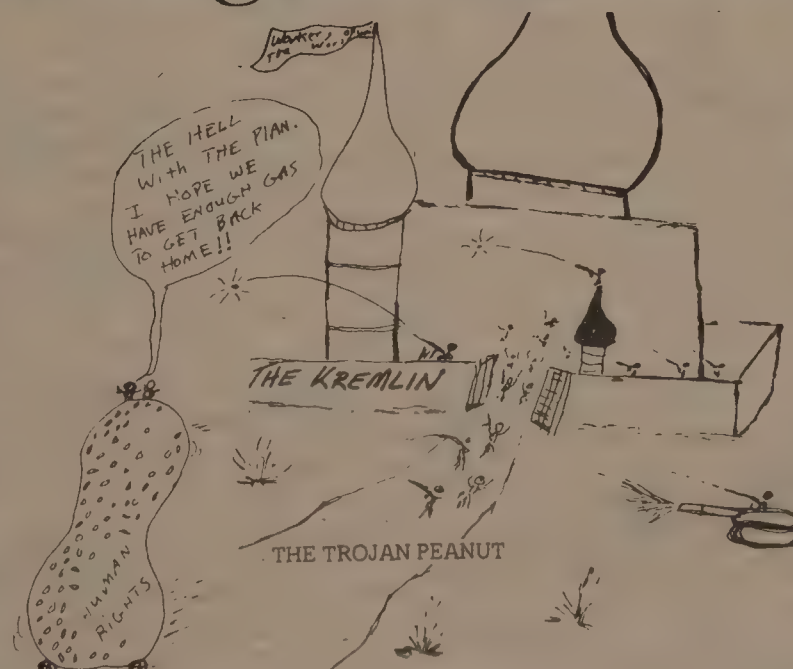
who envision a new social order of revised priorities which would seem to call for a re-evaluation of human rights.

Hopefully in the near future, our revised priorities will incorporate both the restriction on our freedom to waste energy and resources with a renewed emphasis on more crucial rights, i.e., the right of women to a legal, healthy abortion. If all of the political dissent and activism of the last decade is not to be submerged, it is essential that we safeguard the poor from footing the bill of our extravagant lifestyles, a bill that has been coming due for a long time, and at present, is best symbolized in the energy crisis.

If the poor are victimized further and passed over in favor of maintaining the present level of physical and spiritual decadence, which exists as the norm now, then we will have all begun to lose something even more important than our rights, our humanity.

Indeed, this is a democracy for the few, and in it, we are free to claw our way up the ladder into the ranks of the few who screw the rest of society, given luck, opportunity, and ambition.

But the supreme irony is that we are free, more so now than ever before. Free from the many diseases and physical hardships and from many of the political and social discriminations of past decades. Free also to live like there is no tomorrow, goaded on by a destructive oligopoly-controlled economy. If we are ever to be truly free, rich and poor, then we must suffer at some point the side-effects of the derailing of this system. The question which faces us now



are we willing to sacrifice what we have come to believe as our basic rights in order to achieve and experience this freedom, which does not allow for the false amenities of handguns, gas-guzzling cars, convenient disposable containers and products, and destructive nuclear plants. Janis Joplin once sang "Freedom's just another word for nothing left to lose." We have already lost faith in our political and economic systems, are losing our supply of raw materials, and perhaps, have given the warped priorities of our mass cultural taste, even our sanity. Maybe therein freedom lies.

Jimmy Carter has put the spotlight on human rights, and it remains to be seen whether he will shift

that harsh glow over the contours of his own country.

In Montpelier, Governor Snelling proceeds with the business of Vermont, feeding the special interests on pieces of Vermont wilderness, driving the economy into willful acts of rape and destruction. People voted for Mr. Snelling because they wanted jobs and perhaps they will get them. They will also get more of the same unemployment when the fickle economy takes a downturn and they are left with the same unresponsive system with only the addition of another office building or supermarket-mall.

We cannot continue to destroy in order to create temporary jobs, but our present perception of freedom demands it. It is possible to channel money and manpower into the renovation of poor areas, education, housing, recreation, but only at the expense of foregoing factories which produce things we don't need.

I would argue, like Charles Reich, that in today's America, we are under the illusion of freedom, when in fact we are dependent on technology and the state for just about every action we take. When we have "nothing left to lose," that is, we have discarded from our value system those obstacles to our own growth and humanity, we will approach freedom.

The next time Jimmy Carter bewails the torturing of political prisoners in Latin America, consider the millions of political prisoners in our own country; trapped in the city jungles or in suburban stagnation. Their human rights to a responsive government and a judicial system which does more than maintain law and order, (read: Status Quo) have fallen by the wayside.

USED CAR AND TRUCK

AUCTION

Saturday, July 23

Rain or Shine • Beginning at 11:00 A.M.

Auctioneer: Don Martin

- If you intend to use your present car as a down payment, come in July 20, 21 or 22 for an appraisal for cash at time of sale.
- Terms: Cash, certified check or pre-established credit. On the spot financing will be available.

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Someone Who Knows Music...

To the Editor:
Thank you for printing record reviews by a reviewer who knows something about music. So many records released these days are nothing but junk and this music fan appreciates the help Al Bernardina provides in sifting through it all to find the gems.
Beth Newman
Burlington



...and Another Who Knows Teaching

To the Editor:
Dr. Poger is presenting us with a splendid Irish Studies program. We are treated daily to the voice of the poet-scholar John Montague. The economics and history of Ireland is clarified by lecture, film, recording, debate, and social gathering.
Thank you, Dr. Poger.
Sincerely,
Astra Dalnoky

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JULY 6 — AUGUST 27, 1977

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MON	TUES	WED	THURS	FRI	SAT
JULY 4	5	6	7	8	9
		TWO GENTLEMEN OPENING	TWO GENTLEMEN	TWO GENTLEMEN	TWO GENTLEMEN
11	12	13	14	15	16
		MACBETH OPENING	MACBETH	TWO GENTLEMEN	MACBETH
18	19	20	21	22	23
TWO GENTLEMEN	MOZART FESTIVAL	MACBETH	TWO GENTLEMEN	MACBETH	TWO GENTLEMEN
25	26	27	28	29	30
TWO GENTLEMEN	MACBETH	TWO GENTLEMEN	MACBETH	TWO GENTLEMEN	MACBETH
AUGUST 1	2	3	4	5	6
		HENRY IV, PT. 1 OPENING	HENRY IV	TWO GENTLEMEN	MACBETH
8	9	10	11	12	13
HENRY IV	TWO GENTLEMEN	MACBETH	HENRY IV	TWO GENTLEMEN	MAT. MACBETH EVE. HENRY IV
15	16	17	18	19	20
TWO GENTLEMEN	MACBETH	MAT. HENRY IV EVE: TWO GENTLEMEN	MACBETH	HENRY IV	MAT: TWO GENTLEMEN EVE. MACBETH
22	23	24	25	26	27
HENRY IV	TWO GENTLEMEN	MAT. MACBETH EVE. HENRY IV	TWO GENTLEMEN	MACBETH	MAT. HENRY IV EVE. TWO GENTLEMEN

Features

The Fall From the 17th Floor

by Philip Sczubelek

When I tell you Sarah was beautiful I don't mean it the way it is said so loosely these days. It is a word meant to render some essential quality that is otherwise indescribable; I mean by it something rare and specific. Let me tell you about Sarah — it is her story, after all.

Sarah wasn't tall but seemed to be because she was slender and had sturdy, squarish shoulders which reminded me of Katherine Hepburn. She carried herself awfully well, gracefully, but with a firm and deliberate posture.

She wore clothes well-suited to her body — long skirts, for instance, that showed off the shapely calves of her legs. She gave the impression she dressed carelessly, but you could tell she had great taste and so did not have to worry about looking wrong. Her hair was dark brown and very long, and she often wore it tied back on her neck so you could see she always wore earrings, gold ones.

Sarah had soft, green eyes, and a lovely half-smile of delicate lips, and her hands were strong and slender, square like her shoulders but not big; her fingers stretched slender and gentle without rings of any kind to short, rounded, unpainted nails.

I don't like to write about women, usually, because I don't understand them. Perhaps Sarah is an exception because I saw in her qualities that I usually admire in another man, when I find them. She was smart. Not bright or witty or only clever, but clear-thinking and intelligent. All of us were bright, that was sure. We were young and vital and not easily fooled but we were none of us as smart as Sarah. I always wondered whether any of the others came to see her as I did, surrounded by adolescents.

Sarah was strong. She was not especially physical, but she had a will and a presence which made her a very competent person.

We were at college together. Sarah lived on my hall and I had to pass her door to get to the elevator. I used to watch her cooking through her doorway (nobody ever closed the door) while I waited for the elevator, even before we had met. One night, as I stood there, she invited me to eat dinner with her and her roommate, even though I had told her I was going out for a steak sandwich.

Sarah's roommate wasn't like her at all. Her name was Terry McCann and she was short and heavy and outgoing; she loved a party and had a very bawdy sense of humor.

I was studying English and my crowd was occupied with trying to relive F. Scott Fitzgerald's wild parties on the weekends — with a great deal of success — while Sarah studied. She was studying nursing, and nurses always had a way of making you feel that they had more work to do than you. I was going out with a nurse at the time, and that's how she made me feel. So Sarah spent most Friday and

Saturday nights with her books while we had our parties, even though she made a conscious effort not to be aloof. We did get her to come to some of our more reasonable ones, though.

I would introduce Sarah around to the crowd, and everyone got to like her very much. I think what kept the other girls from envying her was that she was never in competition with them socially, and Sarah was always the first one to remark someone's new



outfit or jewelry, though I could tell she did that because she was well brought-up and not because she was especially interested. Still she was not mocking them, only being considerate.

I think we became friends because, at a time in our lives when everyone seemed to be asking us to give or take in great quantities, we asked neither of each other. I think both of us realized early on that we could not harm one another.

I was very taken up with Sarah, right from the beginning. Now I find it hard to believe that I never made a pass at her. A lot of guys wanted to date her, and she did date some, though never anyone from our hall (that's part of what this story is about, really, later on — her boyfriend.) I didn't though, out of some great good luck I didn't ruin it.

I'm not going to try and pretend to you that I understood Sarah. We never worried about that kind of thing in those days. She was a complicated person, much more complicated than I. And because she took some things quite seriously — maybe it was a sense of responsibility that she acquired as a nurse, but I think perhaps she became a nurse because of how she already considered things — she had no recourse to simple solutions. She was really too smart to be a girl at our college, because she wasn't aggressive to match it; nor could she retreat to the mentality that men use to explain their excesses — a simple rule of rationalization. She had to remain alert always because of what she had given herself to live up to, and in the meantime,

reconcile a dozen implausible characteristics with the demands of her own womanhood, which she was just beginning to realize. And she had the rest of us to worry about.

Still I did know some things about Sarah that would help us both later on. I knew how to comfort her.

Let me tell you about where we lived. We were at a state university in a little town called Elkhart. The university was way too large for the town, which

smaller in the bedrooms. We were always fascinated by the windows, and high up you could see for a good long ways. I had a marvelous view of a wooded creek facing me out my bedroom window each morning. Often it was veiled in a thin, silver fog that floated in and out between the trees like strands of angel's hair early in the morning. I never regretted living there.

It cost us a lot to live at The Towers. It was quite a desirable place to be, and the high floors were the most desirable of all. There were constant parties during my year there, and nearly always on the high floors. It was quite the thing to ride the elevator from party to party, like conventioners. I think it was the novelty of the perspective, the feeling of dominating a toy landscape, that made it exciting to live up high. In a state that is mostly flat that can be exhilarating.

Sarah and I lived on the seventeenth floor of the North Tower.

Everyone on our hall seemed to know one another. It was hard not to know everyone at least vaguely, just because of the proximity of things. We always had our crowd, it seemed; we always had our party. I took my nurse out on weeknights and stayed with the crowd through the weekends.

Peter Smith was the ringleader. He would order a keg of beer or mix up a monstrous bowl of punch even before anyone had planned a party, and the party just sort of became. He was the sort who would try anything once.

Ricky Crouse and George Batin were roommates, pre-law students who also played tennis better than the rest of us; Avery Golden — a political science major from New York City who loved to dance — and Ellen Reni — a physical education major who ran around in gym shorts all the time — were also lively and regular members of the crowd. There were a dozen or so others, along with kindred souls from the other high floors who swelled our parties. And there was Jack McGuffey, who lived in my apartment and never studied anything so far as I could tell.

Peter Smith had the sort of indomitable spirit and iron constitution that made him game for almost any kind of stunt. Once I watched him drain a quart bottle of beer in one draught on a bet. He was big and blond, a kind of Viking, who always had excellent grades and great success with the women. He was great friends with Jack McGuffey, who was lanky and brooding and never seemed to have any success with anything.

Each week the party would begin on our floor and spill through the hallway and into the elevators like a parade, spawning several smaller parties along the way. It was like that all through the fall, but it wasn't until after Christmas break that things really swung into high gear.

Sarah was a virgin. I knew because her roommate, Terry

McCann, had told me. I had never inquired about it. I didn't think that it mattered a great deal, and anyway it was surely none of my business. Still it did help to explain some things, like her self-control and the intactness of the personality she presented us with. A lot of the girls liked to be thought of as experienced, even if they were not, and it always seemed a paradox to me because it always caused them so much trouble socially.

Sarah never pretended to be anything else. I never broached the subject — we never worried about that sort of thing, either, between the two of us — though I realized later on that I had a certain respect for her on that account, perhaps because of her persistence in clinging to an old-fashioned ideal; or maybe I just would have been jealous otherwise. It's hard to tell.

I only mention that because sometimes things were getting pretty mixed up — I mean who was sleeping with whom. I never really wanted to know; I guess it always made me uneasy to talk about something that was none of my business with someone else who had no business discussing it either. There was a sort of status involved, Peter Smith and Avery Golden being the most prestigious prizes. (Avery was a real looker with dark, mysterious eyes and a forward, uninhibited manner. I found her intimidating.)

Besides status, there was a sort of loneliness involved.

We were a tight crowd, and the changing of partners seemed to come off with very little disruption of the general order of things. One week Ellen was with Jack; the next with Ricky (with whom she stayed longer) and we kidded them all about it when we were drinking. Avery used to go with Peter until one night he got pretty tanked and dragged someone else back to his room after a party. (I knew he had nassed out as soon as he reached his bed, but Avery didn't and Peter, of course, would not tell her.)


But I don't want to make this sound sordid, for it was hard to separate the bluffing from what was really going on. Now I look at all those people, all that crowd, and I have to think that they all wanted to get married awfully bad, whatever else they pretended.

Except Sarah.

Sometime after the Christmas vacation Sarah began to date a senior pre-med student named Thomas Hale. I did not meet Tom until after they had been going out for several weeks and by that time it looked like things had gotten serious.

Tom was not at all like Sarah. He was a rough-and-ready character, an outspoken person who liked a good time and raucous company. I think she was struck by his good looks — he was blond and more the Viking than even Peter, being both taller and sturdier — but when I looked him in the eye I

(continued on page 18)



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The Fall

could see the sincerity she saw in him. She had told me that he was serious about his medical studies. I never doubted his sincerity and, critical as I was of anyone who had intentions towards Sarah, I was forced to like Tom very much.

It did not take me long to realize that Sarah was in love. Sarah and I had used to eat dinner together often. Sometimes we went to the theatre together, and late at night we used to sit in her apartment (never mine) drinking coffee or moca and talking secretly. I had given her roses for Christmas. But as January came to a close, Tom was occupying all her time. Because I liked Tom, I could not be jealous, though I began to miss Sarah.

My nurse had stopped seeing me by this time, because she thought I was going out on her. I wasn't. I began to hang around the crowd more than ever.

It snowed all that February, and we used to make luges out of sheets of plastic and cardboard and go sledding on the hill. There was always plenty of liquor on these outings, and Jack McGuffey used to bring a flask of bourbon and pass it around. Once Sarah went out with us. She did not drink, so I didn't either, and we stood together at the top of the hill watching all the others slide down in a train. At the bottom they all tumbled into one another and a string of sharp curses rang out. There was a scuffle and we went down the steps to the bottom to see what was going on. Ricky was lying on his side in the snow, spitting blood as he cursed, and Peter was holding back Jack McGuffey. Jack's hands were gloveless, and his flask was opened and draining amber into the snow a little ways away. From Peter I learned that Ricky had thrown away the flask in a sort of grand comic gesture — it had come open — and Jack had gone after him, too clumsily to do any damage. Peter had, naturally, stopped him. They were all very drunk. Sarah wiped Rickey's mouth with my handkerchief while I noticed that Ellen Reni was standing off to one side, frightened-looking and crying softly into her mittens. Sarah and I walked her back, and she said they were really fighting over her. I didn't say it, but was thinking that for Jack, the flask would have been enough. It was still snowing when we went in.

By March the snow was fast melting because of the spells of warm weather in between the cold weeks. I had a great longing for springtime, but out of my window the creek was still frozen and the trees were grey and bare and the sky was lead.

Early in March Peter Smith was twenty-one. We gave him a tremendous surprise party in our apartment. More than fifty people jammed themselves into our living room and we doused him with champagne. We had a grain alcohol punch in a big silver bowl Avery had brought from home, and there was more drinking and dancing than ever. When the punch ran out we drank beers. About two in the morning the crowd spilled into the hallway, Peter in the lead, and headed for the elevators. Peter managed to stop an

elevator halfway inbetween the door opening, so that he could climb on top of the car and ride there. And so he did, drink in hand. The others piled into the car and began pushing buttons for floors. It was Saturday night. I watched it all, leaning against the opposite wall, amused. Sarah heard the commotion, coming to her doorway just in time to see Peter waving goodbye from his perch on top of the bulging car and the door closing. She rushed past me and tried to stop them, pushing the call button. I could see that she was alarmed and furious. She glared at me, hard, her eyes penetrating and fierce, knowing there was nothing she could do now they were started on their spree.

"Why didn't you stop them? You could have—"

And turning once more toward the elevator, "He's going to get hurt, he's so drunk. He's going to wind up hurting them all!" I was drunk myself, and suddenly ashamed. Her eyes had gone right through me and she knew it. She started to go back inside her apartment, as I watched and didn't say anything, but she paused at the last moment, and then she was tugging at my arm and leading me into her apartment.

We sat then for a long time holding onto one another, looking out her picture window at the dark woods and the sprinkled lights of houses set way out in the landscape somewhere and invisible in the daylight. I felt Sarah warm and lovely and powerful in the dark, and the drunkenness left me completely after awhile. She had calmed. We heard the party outside in the hallway debark the elevator and beat a retreat back to my apartment. Then it grew quiet, and I realized that several hours had passed. We had held onto one another all this time, peacefully. At last she stirred.

"I didn't mean to be so hard with you. There was nothing to do by the time we got there — it was already out of hand."

"I hope they didn't hurt themselves. I ought to know better."

We sat quiet a little longer and the woods began to lighten. She made me breakfast and I went back to my apartment.

Jack McGuffey was lying face down by the elevator in a pool of his own vomit, and I had to carry him back and clean him up.

A couple of days later we walked back from town together. It was a warm, bright day — a false spring — and I asked Sarah whether she were in love.

"Yes, I think I am," she said plainly.

"With Tom?"

She didn't answer, only laughed and put her arm through mine in the old-fashioned way we used to when we went out to the theatre.

Tom Hale's birthday was at the end of March. Peter Smith and Avery Golden had conspired to produce a colossal birthday party for him in Peter's apartment. Everyone was there, including Sarah. Jack McGuffey was failing out of school by now and had been drinking all day before the party. I hadn't seen him eat anything.

(Continued on page 19)



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The Fall

There was a half-keg of beer on tap, a grain alcohol punch that filled a washtub, and a magnum of champagne.

Everything began as usual — Jack sitting sloppily in the corner, changing the record albums; Avery dancing and flirting with everyone by turns; Peter playing host and bartender — feeding drinks to Tom and the rest of us. I was still shook up from the thing with the elevator and nursed a tall beer, keeping an eye on Sarah, though being careful not to crowd her. Tom was drinking heavily. I saw that same look of alarm on Sarah's face that I had seen at the elevator, as she kept trying to interject herself between Tom and more drinks. Peter wasn't any help, but just kept bringing them faster and faster. Eventually Tom pushed Sarah aside and he and Peter and Jack started a beer-chugging contest. The room was packed and noisy and stale-smelling; and the music was getting worse and louder. I was holding my empty beer mug when I felt Sarah very insistent on my arm.

"Take me back to my room, please?"

"All right, Sarah. Let me go first and make a space to walk." She followed me out of the crowd and the confusion and we hurried to her room. When we had closed the door behind us she let large teardrops roll down her cheeks. Someone had been yelling at Avery when we passed by her in the hall, and she, too, had tear-stained cheeks. Everybody, it seemed, was crying.

"Stay with me awhile."

"I'm not going to leave, now take it easy."

She was agitated. "No — it's wrong, don't they know? Tom isn't himself tonight. Peter's a big fool and poor Jack, he's an alcoholic. Oh, don't they see themselves? Don't you see them? Don't you see that it is all getting out of hand?"

My stomach was cold. I hadn't figured Jack was really an alcoholic, not that way. She was right about all of it.

"Yes, Sarah, I'm afraid I see them."

"They're sad, so sad. I'm glad we can sit here together." I didn't know what to say, so I just stayed quiet. She cried a little more, but after awhile she was better and asked me to take her back to the party. I could see she was concerned about Tom, though I could not tell what else she was feeling.

When we walked into the party, I caught a glimpse of Tom above the crowd, leaping from chair to chair as he danced with Avery and losing his balance — and then there was only the noise of the glass and the incredible scream that stung my ears and Sarah's face turning

from what she saw at the window and crushing itself into my shoulder as she went faint and I held onto her tighter than I have ever held onto anything in my life.

He shattered the frosty window and sailed seventeen stories through coaly-frozen night air to die on the grass below. No, he did not sail — he dropped like a stone. And the grass was only dead green rock from the cold and he may as well have landed on the parking lot pavement as next to it.

"He shattered the frosty window and sailed seventeen stories...he dropped like a stone."

"What a way to have to die," I thought, "so cold." Just that. He must have known how cold it was, suspended in air in that last abandoned moment and looking down.

Later we went down to him, Sarah now revived and still, against my arm. I hated to look at him, but I had to. I was fascinated and ready to throw up everything inside me, but I didn't. I don't know why I didn't, except that I tried very hard not to. He was not Tom anymore.

They were all watching from windows, after, and somebody somewhere was wailing tragically. The party was over and a great silence embraced the towering, cold buildings, a sober silence. The ambulance had not yet arrived, though we could hear it in the drive. There were policemen covering him up. I took Sarah back inside. The elevator stank of spilled beer, and they all made way for us as I led her back to her room. I laid her in bed tenderly and sat on a chair next to the bed for many hours, stroking her hair as she wept softly into the pillow, until the sobs quit and she was asleep.

No one wanted to sleep that night. You are alone when you are asleep — frightening when you have seen one of you dead. Towards dawn I fell asleep in the chair. I remember I dreamed very bad things — of falling and smashing and many other things I don't recall now. When I woke up Sarah was not yet stirring, but she had turned over on her back and I could see her eyelids were wet. She must have had my dreams and worse.

I went over to Peter's room. No one was there. I walked

across the littered floor to the window and looked out. I was looking for something from my dream, and I found it outlined in fluorescent-orange police tape all the way down on the ground.

But in Sarah's room there was no litter. It was sunny like paradise before the fall and there were no sirens, no red lights and smokey, sobbing breath there. When Sarah awakened, the room was warm and smelled of life and freedom and release.

I cooked breakfast for Sarah (the way I had learned from watching her) and as I fried the eggs I saw workmen enter Peter's room to board up the window. They moved Peter and his roommate out temporarily, locking us out of the cold room still full of all the party things.

Most of them went into town for the day. Sarah asked me to call her a taxi to take her to the train. She wanted to spend a few days at home with her family. I could tell she was not bitter, just awfully spent.

"I'm sorry," I told her. "Sometimes it's no use being in love, Sarah."

"You never lose anything that way, you know you don't. We will have to have the spring together, you and I. I won't cry anymore, I promise I won't. Kiss me goodbye?"

I found myself walking back to my room after I had kissed her, thinking about how lonesome she would be on the train. Then I thought about Jack McGuffey. Something would have to be done with him; I couldn't ignore it any longer. I met Peter Smith in the hall. He had lost all of his brashness and most of his color. I figured he had been up all night with the rest.

"I never thought..."

"None of us did, Peter." I knew how he must have felt. I had never known anybody who had died before, either.

"Is Sarah all right?"

"Yes. Better than any of us." Peter's eyes were lowered. "I guess you're the only one who can do anything for her. Will she be back?"

"She'll be back." I was hoping like anything that she would be back. Peter was very confused and looked older when he lifted his face revealing how drawn it was and showing the circles under his eyes.

"We have a lot of cleaning up to do, Peter."

"Yes, I was thinking that." A pause.

"Good luck, then."

"Good luck, Peter." I touched his shoulder.

I watched him shuffle uncertainly down the hall, hands in his pockets. I really hoped like anything that Sarah would be back for me. In the meantime I went in to do something about Jack McGuffey, my roommate.

the alibi

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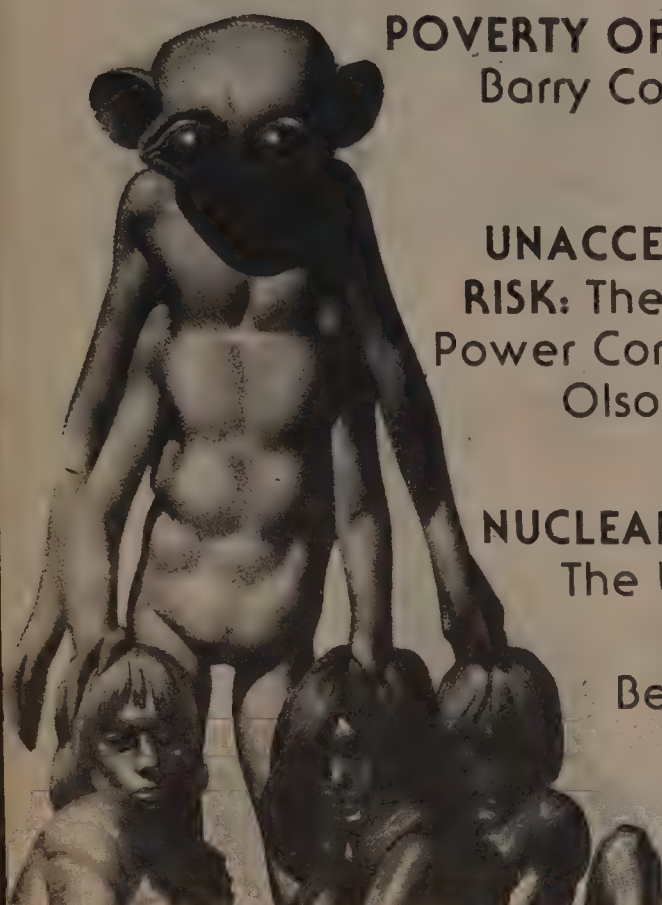


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The Rumbling Upstairs

(continued from page five)

also put the Quebec government in rather slender economic straights. The budget last year racked up a \$1 billion deficit adding up to a total of \$4 billion. Much of this was literally poured into the Olympic project, and eventually made its way to Bourassa's cronies via a graft network which had become notorious.

The Parti Quebecois capitalized on all this by selling themselves as the party of clean honest government, and putting forth a mildly social-democratic program of selective nationalizations in areas such as auto insurance, utilities, and asbestos. They did this by offering the increasingly disgruntled farm community an alternative to federal policies, and also by offering Labour a larger piece of the pie, decrying wage supports and assuring a "social peace" and a good friend in Quebec.

Many, even members of the PQ itself, have decried the Party's failure to take any major steps in implementing this program as a sellout. Levesque's budget has been termed a model of conservatism with items such as hikes in sales and excise taxes, combined with business tax credits. Talk of nationalizing the phone company has been all but forgotten; the lion's share of the insurance industry has been left to private hands, and plans for seizing the asbestos industry have been substituted for a plan to jawbone the mining companies to carry out more manufacturing within the province rather than contracting it out.

Instead, Levesque is now proposing a package that smacks more of DeGaulle's "Frenchification" than of socialism. The government will prohibit foreign investment in cultural areas such as publishing or broadcasting, and there will be mixed Quebec-foreign investment in banks, railroads, manufacturing and extraction. The government's other promotional activities are aimed at bolstering faltering sections of the economy, such as the paper industry, which need reorganization and rationalization — all within the context of continued private ownership. The social programs proposed are no different than those any welfare state liberal could offer up: guaranteed income, better pensions and health care.

Levesque has made it clear that he is no Castro. Among his first acts as Premier was a pilgrimage to Wall Street to assure the deacons of international capital that their investments are secure there. In a speech before the Economic Club of New York he said, "We are not against foreign investment as such, and have no intention of picking fights with private enterprise." On the other hand, the PQ claims it has a favorable disposition towards labor, supporting the "achievement of Labour's goals — the democratic-restructuring of the social and economic system." Thus the PQ rests upon a two-edged sword. Many young leftists who joined the PQ in hopes that it would become a leftist, socialist party were quickly rebuked by Levesque, "Be careful, we aren't the Labour Party of Quebec. Undoubtedly there are people in the party who want it to be a party of 'power to the workers'.. the idea of an extreme Left Labour Party doesn't hold with us." During the General Strike of 1972, he quipped he would "rather live in a South American banana republic than live in a Quebec controlled by ranting and raving labor leaders."

The problem with such middle of the road politics is that the trade union movement in Quebec is far more leftist than the PQ, and the Quebec working class has been the party's base of support.

Even the division of opinion on the language bill runs across class lines. French speaking businessmen have decried the bill, while the Provincial Association of Protestant Teachers have indicated they share the same objectives as the PQ. If the party continues to meander in the conservative direction it has taken since gaining power, it may cut itself off from its own political base, especially if the province's labor unrest and radicalization of the working class continues. Only one of the province's three trade union confederations — the Quebec Federation of Labour — gave formal support to the party, while the other two — the Conference of National Trade Unions and the Quebec Teachers Corporation — withheld it, declaring they would support only a party which is unabashedly anti-capitalist.

The elements of class, culture, and economics are the centrifugal forces which will shape the destiny of Quebec. If the Parti Quebecois can continue wooing the support of the working sectors of society without letting the more militant and organized factions of labor get the upper hand, then the future course of the party will be moderate. Already it has backed down from its earlier position of total separation from the country, favoring a political separation from the confederation with the maintenance of economic ties through a kind of "common market," even perhaps with a common currency. Most economists argue that conflicting fiscal and monetary policies would make such an arrangement difficult to manage. Others predict that if Levesque intends on maintaining these economic ties, the political independence which will result will be a kind of "home rule" of the type the Irish demanded before they made a clean break from the United Kingdom.

Levesque may not be able to muster enough support for even this tepid strain of separatism, although he may make good on his promise of a referendum on the question, and then forget about it leaving the PQ to function as Quebec's advocate within the confederation much in the way many in the Sixties hoped the Liberal Party would function.

However, if the province's working class refuses to be passified and demands more definitive policies addressing not only the cultural question, but the social and economic roots of their second class position, then Levesque may find himself either outflanked by a more militant wing of his party, or he may find that the PQ's working class base has shifted its support to a leftist and nationalist Labour Party whose politics include a more feisty brand of socialism.

Levesque's policies of focusing on the language and cultural issue may lead either way. By ignoring his economic program he may in fact have lost the dynamism he could have mustered from the working class for separation and cultural autonomy. On the other hand, by concentrating on the most visible manifestation of French Quebec's discontentment, he may tap an enthusiasm for the redress of social imbalances and for a clearcut separation from Canada which could outstrip the PQ's present political program. Many multinational corporations which profess to take a sophisticated view of separatism are betting that the first course of events is the more likely, that the chances of a "northern Cuba" are very remote. If, however, events become too fast moving for even Levesque's wit to manage, then things could become very interesting just a few miles north of here.

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Burlington's newest nightclub. Tuesday nights - John Cassell Quintet. Wednesday nights - Mountain Nector. Thursday nights - Equinox. Friday-Saturday nights - Mark Lamphier's Muskat Jazz Band. Closed Sundays.

NORTHERN DIVERS

Summer Calendar

FRIDAY, JULY 22	SATURDAY, JULY 23	SUNDAY, JULY 24
BURLINGTON Champlain Shakespeare Festival, "Macbeth," at UVM's Royall Tyler Theatre, 8 p.m. Lecture, "How to Deal with Unemployment," Church St. Center, 9 a.m. - 4 p.m., free. An evening with Vermont poet, R. Tinker Greene, Church Street Center, 8 p.m., donations. Workers Weekend, UVM Continuing Education Program, through July 23rd.	BRANDON Summer Bazaar, 10 a.m.; Strawberry Festival 5-8 p.m.	BURLINGTON UVM. High School Music, student recital, Harris/Millis Lounge, 8 p.m. Vacation College through July 30th, UVM. Call 656-2085 for more information.
BARRE Vermont Women's Seniors Golf Tournament, Barre Country Club.	BROWNSVILLE Baked Bean and Salad Supper, Grange Hall 5-7 p.m.	SHELBURNE Vermont Mozart Festival, Two Mozart Violin Concerti and Bach's Double Violin Concerto, featuring Helen Swalwasser and Eugene Drucker, Coach Barn, Shelburne Farms, tickets \$5.
MIDDLEBURY Band Concert on the Village Green, 7 p.m.	BURLINGTON Champlain Shakespeare Festival, "Two Gentlemen of Verona," at UVM's Royall Tyler Theatre at 8 p.m. UVM. High School Music, Symphonic Band, Orchestra and Chorus, Patrick Gym, 8 p.m. Day Trip, call 656-2085 for details. Agriculture Experiment at Shelburne Farms, 10 a.m. - 3 p.m., \$10.	STOWE Stowe Summer Playhouse, "A Little Night Music."
SHELBURNE Vermont Mozart Festival presents a concert of the New York Chamber Soloists featuring Julius Levine and Harriet Wingreen at 8 p.m. at the Coach Barn, Shelburne Farms. Tickets are \$5.	SHELBURNE Vermont Mozart Festival presents Works by Vivaldi. The New York Chamber Soloists perform at the South Porch, Shelburne Farms.	MONDAY, JULY 25 BURLINGTON Champlain Shakespeare Festival, "Two Gentlemen of Verona," at UVM's Royall Tyler Theatre, 8 p.m. Scottish Country Dancing, Southwick Ballroom, UVM, 8 p.m., free.
STOWE Stowe Summer Playhouse, "A Little Night Music."	STOWE Stowe Summer Playhouse, "A Little Night Music."	STOWE Stowe Summer Playhouse, "A Little Night Music."
WINOOSKI St. Michael's Playhouse, "Two for the Seesaw."	WINOOSKI St. Michael's Playhouse, "Two for the Seesaw."	TUESDAY, JULY 26 BURLINGTON Champlain Shakespeare Festival, "Macbeth," at UVM's Royall Tyler Theatre, 8 p.m. Mozart Festival, the UVM Choral Union will perform at St. Paul's Cathedral. Also to include works from the Italian Renaissance. Tickets are \$6. Film, "The Maltese Falcon," B-106 Cook, UVM, 7 & 9 p.m., \$1. Children's Film, "The Adventures of Tom Sawyer," 101 Votey, UVM, 1:30 p.m., 50 cents. Bicycle Touring Workshop, Tuesday, 7-9 p.m. and Wednesday and Thursday all day. Church St. Center, 3 days, \$30.



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TUESDAY, JULY 26	WEDNESDAY, JULY 27	THURSDAY, JULY 28
BURLINGTON Champlain Shakespeare Festival, "Macbeth," at UVM's Royall Tyler Theatre, 8 p.m. Mozart Festival, the UVM Choral Union will perform at St. Paul's Cathedral. Also to include works from the Italian Renaissance. Tickets are \$6. Film, "The Maltese Falcon," B-106 Cook, UVM, 7 & 9 p.m., \$1. Children's Film, "The Adventures of Tom Sawyer," 101 Votey, UVM, 1:30 p.m., 50 cents. Bicycle Touring Workshop, Tuesday, 7-9 p.m. and Wednesday and Thursday all day. Church St. Center, 3 days, \$30.	BURLINGTON Champlain Shakespeare Festival, "Two Gentlemen of Verona," at UVM's Royall Tyler Theatre, 8 p.m. Vermont Mozart Festival, Emerson String Quartet floats on the S.S. Champlain, tickets are \$6, board at 8 p.m. Lecture, Paul Escholz, UVM associate professor of English, B-112 Cook, UVM, 8 p.m., admission is free. Children's Film, "The Adventures of Tom Sawyer," 101 Votey, UVM, 1:30 p.m., 50 cents.	BURLINGTON Champlain Shakespeare Festival, "Macbeth," at UVM's Royall Tyler Theatre, 8 p.m. Lecture by Sam Lovejoy, "Civil Disobedience and Nuclear Power," at the Church St. Center, 7:30 p.m. free. Film, "Since You Went Away," B-106 Cook, 7 & 9 p.m., UVM, \$1. Children's Film, "The Adventures of Tom Sawyer," 101 Votey, UVM, 1:30 p.m., 50 cents. International Folk Dancing, Southwick Ballroom, UVM, 8 p.m., \$1.
WINOOSKI St. Michael's Playhouse, "Two for the Seesaw."	SWANTON Summer Festival through July 31st, 2-midnight.	MANCHESTER Antiques Show through July 30th, 11-7.
WINOOSKI St. Michael's Playhouse, "Two for the Seesaw."	WINOOSKI St. Michael's Playhouse, "Two for the Seesaw."	STOWE Stowe Summer Playhouse, "Cabaret."
WINOOSKI St. Michael's Playhouse, "Two for the Seesaw."	WINOOSKI St. Michael's Playhouse, "Two for the Seesaw."	WINOOSKI St. Michael's Playhouse, "Two for the Seesaw."

FRIDAY, JULY 29

BURLINGTON

Champlain Shakespeare Festival, "Two Gentlemen of Verona," at UVM's Royall Tyler Theatre, 8 p.m.

Vermont Mozart Festival, the New York Chamber Soloists will present two Brahms Sextets at the Burlington Square Mall Atrium, tickets are \$6.

Evening with writer-poet Leanne Ponder, Church St. Center, 8 p.m., donations.

STOWE

Stowe Summer Playhouse, "Cabaret."

WEATHERSFIELD CENTER

Annual Craft Show - Flea Market, Meeting House and Maple Grove, 10-6.

WINOOSKI

St. Michael's Playhouse, "Two for the Seesaw."

SATURDAY, JULY 30

BROWNSVILLE

Baked Bean and Salad Supper, Grange Hall, 5-7 p.m.

BURLINGTON

Champlain Shakespeare Festival, "Macbeth," at UVM's Royall Tyler Theatre, 8 p.m.

Vermont Mozart Festival, Four Horn Concerti featuring Sharon Moe and Anthony Miranda. At Coach Barn, Shelburne Farms, tickets are \$5.

High School Music, select wind and jazz ensemble, Music Bldg. Recital Hall, UVM, 8 p.m.

CRAFTSBURY

Old Time Fiddlers' Concert.

ESSEX JUNCTION

National Muster of Fife and Drum Corps, 10 a.m.

KILLINGTON

Pico Peak, "Old World Crafts Show," Base Lodge, 10-5.

MIDDLEBURY

Lions Twin-State Soccer Cup. 3rd annual match between N.H. and Vt. high school seniors. Middlebury College Soccer Field, 1 p.m., \$2.50.

STOWE

Guitarist Carlos Montoya will perform for the Stowe Summer Outdoor Festival. The concert will be at the Festival Tent on the Mountain Road. Call 800-451-3260 or 253-7321 or the UVM Lane Series (656-3418) for information. Starts at 8:30 p.m.

Stowe Summer Playhouse, "Cabaret."

WINOOSKI

St. Michael's Playhouse, "Two for the Seesaw."

SUNDAY, JULY 31

BARNARD

Sailboat Race, Silver Lake, 10 a.m. on.

BURLINGTON

Soprano Judith Raskin will perform with the New York Chamber Soloists at the Coach Barn at Shelburne Farms. Tickets are \$5.

High School Music, Student Recital, Harris Millis K Lounge, 8 p.m., UVM.

STOWE

Stowe Summer Playhouse, "Cabaret."

WOODSTOCK

Art Auction, at the Inn, 2 p.m.

MONDAY, AUGUST 1

BURLINGTON

Scottish Country Dancing, Southwick Ballroom, UVM, 8 p.m., free.

An Artist looks at his Bauhaus Experience, B-101 Cook, UVM, 8 p.m., \$2.

MIDDLEBURY

Vt. State Craft Center at Frog Hollow Craft Festival, 10-5.

STOWE

Stowe Summer Playhouse, "Cabaret."

TUESDAY, AUGUST 2

BURLINGTON

Vermont Mozart Festival, "Die Winterreise," by Schubert, Music Bldg. UVM, (Recital Hall), 8 p.m., \$6.

Film, "Lifeboat," B-106 Cook, UVM, 7 & 9 p.m., \$1.

Children's Film, "Dr. Doolittle," 101 Votey, UVM, 1:30 p.m., 50 cents.

WINOOSKI

St. Michael's Playhouse presents the opening of "My Fat Friend."

WEDNESDAY, AUGUST 3

BURLINGTON

Champlain Shakespeare Festival, opening night of "Henry IV, Part 1," at UVM's Royall Tyler Theatre, 8 p.m.

Vermont Mozart Festival, final concert on the S.S. Champlain, 8 p.m.

Film, "My Darling Clementine," B-106 Cook, \$1.

Children's Film, "Dr. Doolittle," 101 Votey, UVM, 1:30 p.m., 50 cents.

Lecture, Nick Muller, director L/L Center, B112 Cook, 8 p.m., free.

Alternatives to Low Income Home Ownership, lecture at Church St. Center, 7:30 - 9:30 p.m., free.

WINOOSKI

St. Michael's Playhouse, "My Fat Friend."

THURSDAY, AUGUST 4

BURLINGTON

Champlain Shakespeare Festival, "Henry IV, Part 1," at UVM's Royall Tyler Theatre, 8 p.m.

International Folk Dancing, Southwick Ballroom, UVM, 8 p.m., free.

Film, "My Darling Clementine," B-106 Cook, UVM, \$1.

Children's Film "Dr. Doolittle," 101 Votey, UVM, 1:30 p.m., 50 cents.

HARDWICK

United Church Auction, 6 p.m.

LINCOLN

Hill Country Holiday through Aug. 7th. Thurs.

- Country Auction; Fri. - Carnival, evening country dance, and folk music; Sat. - softball, parade, B'bque & dance; Sun. - Old Home Day.

STOWE

Stowe Summer Playhouse, "A Thousand Clowns."

Church Summer Bazaar, 10-3.

WINOOSKI

St. Michael's Playhouse, "My Fat Friend."



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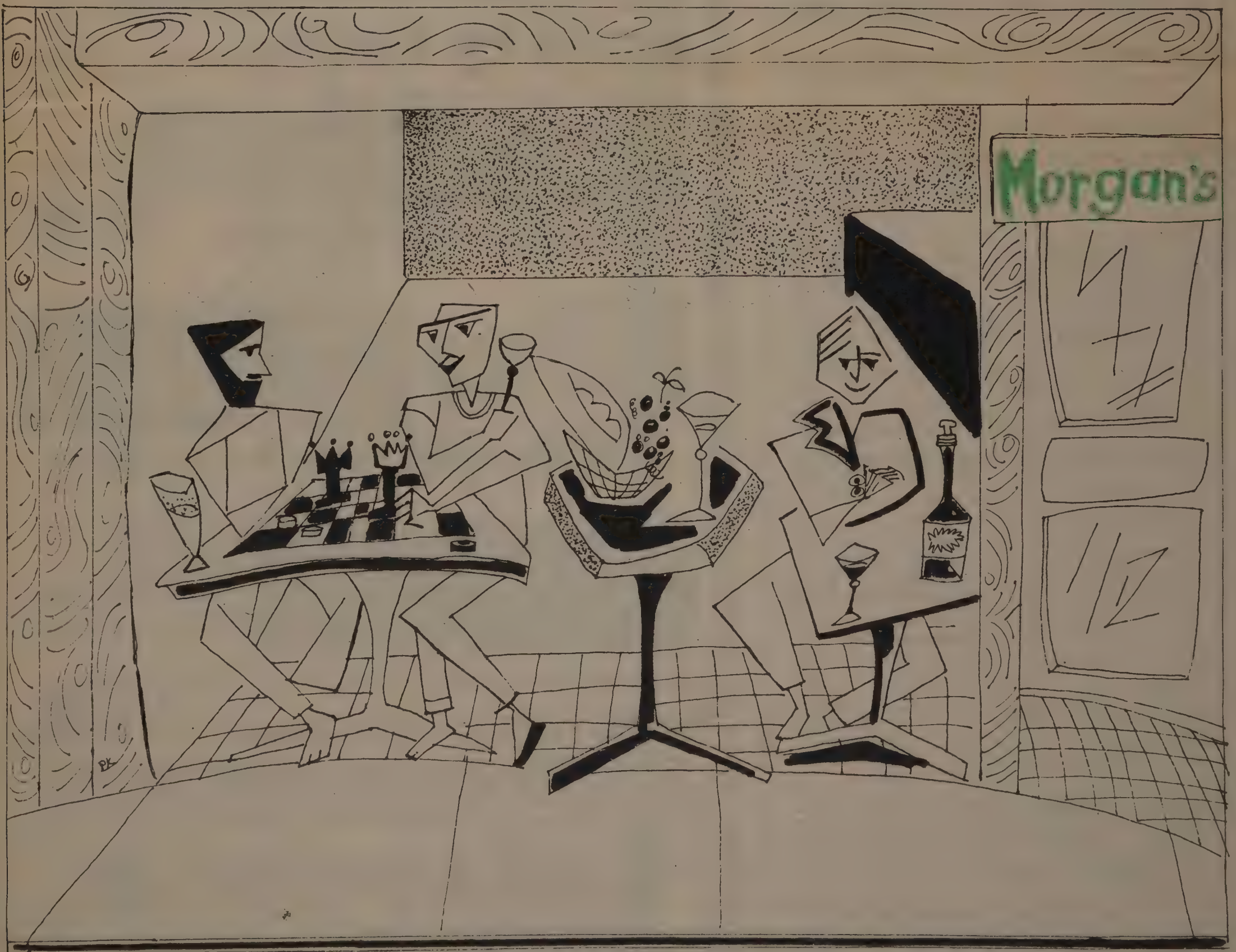
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chess
and checkers
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VOLUME III NUMBER 4

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AUGUST 4, 1977



Summer Drama Reaches Its Height

Inside...

The Other Side of Nuclear Power

by Phil Sczubelek

The Supreme Court and the Siege of Civil Rights

by John Franco

An In-depth Analysis of the Unification Church

by Randy Jansen

Old and New Classics by Shakespeare and the City Company

Contents on Page 3

Photos by Ron MacNeil and Bob Gale

The Debate and History of the Neutron Bomb

The neutron bomb recently surfaced into the public limelight as being the Pentagon's latest war-machine and naturally, the controversy surrounding it has grown from board room arguments into mass demonstrations.

Its opponents see the neutron bomb as an acceleration toward the ghastly prospect of a nuclear war, and its supporters contend the weapon is an effective deterrent to a Soviet-led invasion in one of the European NATO countries by bolstering the defenses there. The bomb is considered a tactical nuclear weapon and opponents fear its deployment and subsequent use would blur the distinction between a conventional and a nuclear war.

The Carter administration has thus far been fuzzy on the issue even though Carter did say: "We must retain the option they (tactical nuclear weapons) provide." He did however concede that the potential use of nuclear weapons is a "horrifying prospect." The National Security Council recently (July 13) completed an analysis of the Lance Enhanced Radiation warhead from which both Congressional and administration members drew many of their conclusions (this analysis seems as ambivalent on the issue as does Carter). The report says: "In conclusion, this weapons system has no arms control advantage... the impact on negotiations would be marginally negative." It goes on: "These weapons would not make a decision to cross the nuclear threshold any easier, but by enhancing deterrence, they would make it less likely the President would have to face that decision."

AROUND FOR 20 YEARS — A HISTORY

While the controversy has grown only in the past weeks, enhanced radiation weapons have actually been in the works for over twenty years. In the late 1950's, Harold Brown (now Defense Secretary) and others at the Atomic Energy Commission Laboratory in Livermore, California were working on developing a new generation of "clean" nuclear weapons. Apparently, Samuel Cohen, who is referred to as the father of the concept, first suggested in 1958 the idea of deploying enhanced radiation weapons in a tactical role. These weapons were subsequently developed at top priority.

Progress was hampered, however, by the US-USSR joint nuclear testing moratorium, until the Soviets abrogated the agreement in September 1961. Less than two years later, the military conducted its first underground test of an enhanced radiation weapon several hundred feet below the surface at a Nevada test site.

During the early 60's, progress continued as the Pentagon and the Energy Research and Development Administration worked to develop replacements for the Europe-based Honest John and Sergeant missiles. When the Lance was eventually chosen as the primary replacement, one of the first warheads considered for the missile was an enhanced radiation device designed to kill by producing large doses of radiation with correspondingly low amounts of collateral damage.

This warhead (the W-63) was short-lived, however, largely because the Army wasn't convinced that the weapon could produce sufficient amounts of radiation to rapidly incapacitate enemy tank crews. The Lance and Pershing missiles were equipped with "conventional" nuclear warheads, and interest in enhanced radiation warheads

died down.

After a lull of several years, however, the Army's interest in ER weapons was renewed, as it was forced to come to terms with mounting criticism regarding the short range of some of their TNW's. ERDA tried to cope with this complaint by designing rocket-assisted shells which would increase the range and effective operating area of the 8 inch and 155 mm guns. But, in 1971, Congress refused to fund such shells calling them too costly. Moreover, in turning down ERDA's new creation, Congress added a new complaint regarding US tactical nuclear weapons stationed in Europe: vulnerability to theft and sabotage by terrorists.

In 1973, the Pentagon and ERDA came back with a new program to replace

WHAT IT IS AND WHAT IT DOES

The neutron bomb is essentially a compact thermonuclear fusion device with a small nuclear fission trigger. Neutrons are heavy subatomic particles that travel predictable distances through the air and can penetrate tanks and armored vehicles. Thus, in the words of the Security Council's analysis, "...armoured vehicles can be temporarily neutralized by radiation casualties of crew personnel."

The Hiroshima bomb, in contrast, was a pure fission bomb. In such a weapon, explosives compress uranium or plutonium atoms into a "critical mass" and then neutrons split these atoms, releasing even more neutrons in an explosive chain. Such is the trigger of the

"Basically the neutron bomb is not a good issue, and it points up the problems the liberals have in arms control. The real issue is whether you want to have tactical nuclear weapons or not."

He added, "Liberals haven't got any set of criteria to judge what is a good weapon, what is a necessary weapon, and what is a bad weapon." Another contention of the opponents is that the death caused by the bomb's radiation is a slow, painful one.

The Security Council's report didn't comment on the nature of the pain involved, but it did bring out some interesting and debatable points. That any US decision to use nuclear weapons will be insensitive to whether or not enhanced radiation weapons are

THE NEUTRON BOMB...

ANTH



European stationed nuclear artillery shells with ones containing safety devices for protection. Again Congress denied funds and sent the Pentagon back to the drawing board.

Presumably it was with this in mind that scientists at Livermore began to develop an enhanced radiation shell for the 8 inch guns in January 1975. The project was much easier than it had been a decade earlier, though, because the Sprint and Spartan ABM programs had provided the requisite technology. Both the low altitude Sprint and the high-altitude Spartan were designed to knock out Soviet missiles over US territory with intense doses of radiation, so as to minimize damage to Americans below.

In fact, development of enhanced radiation artillery shells proceeded so smoothly that in 1976, ERDA decided to go back to the idea of creating an ER warhead for the Lance Missile. In August 1976, Sen. John O. Pastore, then chairman of the joint Atomic Energy Committee, was informed by ERDA that it planned to go ahead with limited production of an enhanced radiation warhead for Lance in FY 78.

President Ford approved that production in November 1976, but this decision was kept secret. And although material on the weapon was included in President-elect Carter's briefing books, he and his aides apparently were not aware of it until Walter Rincus broke the story in the *Washington Post* on June 6, 1977.

neutron bomb. In a thermonuclear reaction, where fusion takes place, the fusing together of hydrogen atoms and the release of neutrons from these atoms is triggered by immense temperatures and pressures caused by a fission explosion.

The probable vehicles for these bombs (aside from artillery launchers) will be the Lance missiles, which are to be placed on highly mobile surface to surface launchers. The maximum range of the Lance is 130 kilometers and the missile has a "circular error probable" of 400-450 meters. Ninety two Lance launchers are now programmed for Europe; two Lance battalions are based in the US, with one ready to be deployed in the Pacific should the need arise. The cost of the project for FY 77 — FY 80 has been put at \$32.1 million.

The explosion, itself, is such that the blast and fire damage is limited to a relatively small area — a radius of 200-300 yards from "ground zero." The radiation effect of the bomb, though, extends out with a radius of about a half mile. Anyone within this circle will be exposed to and killed by radiation. Thus, soldiers can be killed while buildings and other inanimate objects outside the blast area remain unharmed. Allied troops could then move in within hours.

A DEBATE NOT LIKELY TO GO AWAY

Opponents of the neutron bomb have branded it a "killer warhead" saying that nuclear weapons could — and should not be — used in combat. But Les Aspin, a liberal democrat from Wisconsin was quoted in the *New York Times* as saying:

deployed. The report also argues: "Unless the Soviet Forces are supplied with a comparable warhead, their response (to an attack) would create the kind of devastation that this warhead is designed to prevent."

The two sides in this argument are diametrically opposed, and will probably stay that way. After all, it's rather difficult to predict whether or not a limited — or even an all out — nuclear war is winnable. Some experts contend that Moscow believes this to be true.

Perhaps the most fitting quote comes from the originator of the neutron bomb, Samuel Cohen. In the *Times* he said: "All military weapons, more correctly their employment, are immoral. The recipient of their effects in the main have been ordinary human beings who have had the misfortune to be on the other side. Regarding the choice of weapons to be used in a possible war, the immoralities having to do with differences in kill mechanisms logically must be assessed in a vastly different context of immorality — the great obscenity of war itself."

"Most Americans feel that the greatest obscenity would be nuclear war. If fighting a war would be humanly moral to an extreme, then taking the necessary means to deter its outbreak can only be construed as a moral imperative. It is in this context that the development of any nuclear weapon must be judged. This includes the neutron bomb."

This article was written by Scott Sartorius and John MacWilliams. Mr. MacWilliams researched and wrote the section on the history of the bomb.

Bert's Baseball Corner



The Race for the A.L. East

by Bert Rich

It is early August and the Baltimore Orioles are nesting at the top of the American League's Eastern division. Although the Birds have been contenders for the A.L. flag almost every year since 1966, this year's club was not originally predicted to soar so high. Almost all their players of the past decade are gone. Brooks Robinson finally retired as the O's third baseman, bringing an end to a long and industrious career, during which his name evoked images of diving catches of hot shots down the line. The ranks of the Oriole pitching staff were depleted to the point where only Jim Palmer remained of the great trio of Palmer, Cuellar, and McNally. It was unusual when this threesome did not combine for sixty victories in a season. Two of last year's best Birds, Reggie Jackson and Bobby Grich, have migrated to New York and California, to play for the Yankees and Angels where they have feathered their nests with quite a few more greenbacks.

Earl Weaver, the Oriole manager, thought more highly of his team than the pre-season prophet-scribes of the baseball world. His prediction before Spring training began was that the Orioles would be in the thick of the pennant race all season long. He has taken a team that looked weak on paper and has piloted them to the top of the Eastern Division. The question is: "But how?"

Contrary to what you may have heard, Earl Weaver is not a magician who uses mirrors to bring about the illusion of Oriole victories. What he is, is baseball's best manager. He has found two young pitchers, Dennis Martinez and Mike Flanagan, who have buoyed up what looked to be a sinking corp of starting pitchers. Rudy May and Ross Grimsley, two veterans, are having their finest seasons. Grimsley has a 9-5 record and May has won 11 games. Jim Palmer has been pitching well, as usual, to the tune of an 11-8 record. Weaver can call to his bullpen if any of his fine starters run into trouble, where Dick Drago and Tippy Martinez are his main relievers. Neither pitcher is a particularly good hurler, but the starters are effective most of the time, so that Baltimore's weak bullpen is not a great problem as it would be to the other teams.

Despite their weak bullpen, Baltimore has the best pitching in the American League, and as Connie Mack, the old Philadelphia A's manager once said, "Pitching is 75% of the game." There's a great deal of truth in that statement apparently, because Baltimore ranks 12th in team hitting, in a 14 team league and are still contending in their division. Their offense consists mostly of singles hitters like Al Burbry, Mark Belanger, Pat Kelley, and Doug DeCinces. However, they do have some home run power, which is generated by three players — Lee May, Eddie Murray, and Ken Singleton. May is not hitting for a high average, but he should hit 30 homers and drive in 100 runs for the birds this year. Eddie Murray, the rookie designated hitter for the O's is an excellent prospect. He has an outside chance of hitting .300 and he too could get 100 rbi's. What the Orioles like most about their DH is that he has his best performances against their closest rivals, the Red Sox and the Yankees. He hit two homers in Baltimore's latest series with the Sox, and in last week's series with the Yankees, he was 10 for 26, with two game-winning hits. Ken Singleton is a manager's dream. In a game against the Yankees last week, Singleton hit a mammoth home run into the center field bleachers, thus becoming the first player to do so in the new Yankee Stadium. His on-base percentage is .444.

Picking a winner in the American League Eastern Division this year is difficult, to say the least. None of the three contenders seems to have the talent to pull away from the other teams. The Orioles seem to be a bit short on hitting whereas New York and Boston have formidable hitting, but are plagued by inconsistent pitching. If Baltimore's pitching does not falter and their hitting improves, they will be impossible to catch. However, if either the Yankees or the Red Sox get their pitching together, they will run away from their two rivals. What will most likely happen is that the three teams will play as they have been playing so far, and Earl Weaver's surprising O's will be the team to beat in the exciting AL East race.

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SUMMER CYNIC

THIS ISSUE OF THE SUMMER CYNIC WAS BROUGHT TO YOU BY:

Jill Atamian, Susan Ball, Al Bernardino, Meri Bourgard, Peter Comart, Scott Curtis, Lisa D'Alessandro, Brian Evans, J.R. Davis, Russell Flannery, John Franco, Bob Gale, Tricia John, Sue Anne Kinsler, Appleton King, Ron MacNeil, Guy Page, Bert Rich, Scott Sartorius, Phil Sczubelek, Rob Stewart, Joy Veronneau, Alex Walker, Paul Zuckerman, L.J. Maurer-Thelberge, Edie Grossman and a cast of thousands.

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The *Summer Cynic* will not be published on August 18th, as had originally been scheduled. Unfortunately, because of other commitments of many of our staff members, our next issue won't be until September 1st, when the *Summer Cynic* will present the gala "Back to School Issue." There will be some excellent reading in that issue, so be sure not to miss it.

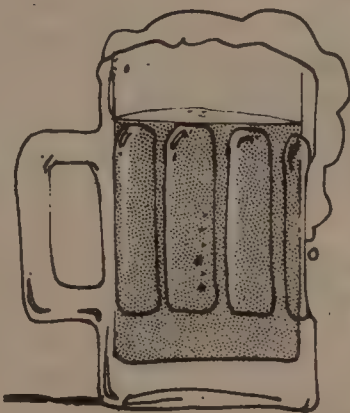
SUMMER FADC

at Lambda Iota

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dogs



440

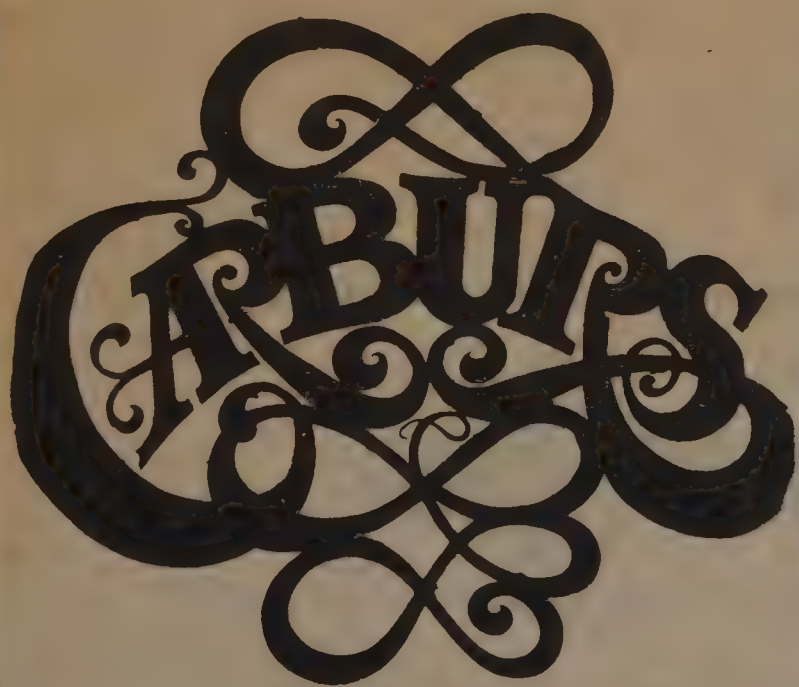
Pearl

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The folks at Lambda Iota have decided Friday Aug. 5 will be the date of their Annual Summer Friday Afternoon Drinking Club.

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Catholicism and the Question of Abortion

by Randy Jansen

Abortion once again commanded the local headlines as Sister Candon, director of Human Services, and Bishop Marshall became embroiled in a church/state controversy. The nature of the issue was a new twist over abortion, but the old arguments prevailed. Local newspapers were inundated with letters condemning abortion as murder claiming abortion as murder of the unborn, and the opposition claiming the right of the mother to decide the final say of her body. Catholic opinion was harsh in its condemnation of Sister Candon, but Bishop Marshall rated high marks of praise. Yet, the major issue of what is to be done about abortion remained unresolved.

Abolition of abortion was urged by the Catholic clergy and numerous followers of the Church. They were opposed to the use of tax dollars to fund abortions for the poor, in what they view as murder. It can certainly be seen that these convictions are sincere and earnest, based on a religious theology. An uncomfortable question still persists: What is to be done with unwanted pregnancies? The Catholic Church is in the forefront in the opposition to sex education in the schools and the distribution of contraceptives. If adequate information about pregnancy was available and the means to prevent unwanted births, abortion would decline as a method of birth control. Preventative methods have proven to be far less expensive, less dangerous, and incur fewer emotional scars than abortion.

If the Church and its followers are serious about their convictions on abortion, they must follow this up with substantive actions. Permit and encourage the introduction of sex education into public and parochial schools. Even in these sexually liberated days, the facts of life often remain a mystery to the young. Pregnancies often occur because of ignorance and not desire. Sex education should include the facts of life, discussions on attitudes toward inter-personal and sexual relations and advice on family planning. Such information should not be limited to the schools, but be available to the community at large. As a product of a Catholic family, the parochial and the public school systems, I can attest to the chronic lack of sex education provided to the young. Church and public authorities seem to think that the less youth know about sex, the chance of pregnancy would be less likely. Experience and many personal tragedies have proven this argument false. Effective and sound sex education can offset the many misconceptions and mysteries of sex and pregnancy.

The Catholic Church may ban artificial means of birth control to its members, but it must lessen this opposition for the rest of society, even to minors. Sex is enjoyed and practiced by many young people and religions, laws and parental threats have proven ineffective

in halting premarital sex. If youth will indulge in sex, sufficient safeguards must be available to them to prevent pregnancy. Catholics can not expect the poor and uneducated to practice the rhythm method, a hit and miss form of birth control at best. Clinics and skilled personnel should instruct the young, the married and the concerned in the application of various forms of birth control currently banned by the Vatican. Catholics must search their conscience as to what is

"It is not sufficient for the Church to oppose abortion and then restrict programs designed to prevent pregnancy."

preferable: sex education and free dispersal of contraceptives or abortion.

Catholic opposition to abortion, sex education and contraceptives is contradictory. Preventive methods will lessen the necessity of abortion. When unavailable, people, especially the young, have no choice but abortion. Church members often counter that sex education and contraceptives lead to promiscuity. Yes, it may, but the Catholic Church cannot dictate the morals of others. If their abhorrence of abortion is so great, promiscuity would certainly be the lesser evil of the two. An excellent barometer test of the Catholic Church's condemnation of abortion would be its support, financially, spiritually and with manpower of programs designed to prevent the need of abortion as a means of birth control.

The wealthy utilize abortion, but it is the poor and lower middle class which use the bulk of abortion services. Education and money to buy contraceptives is unavailable to them. Preventive means, pregnancy, and raising children is an expensive proposition that the poor can often ill-afford. Is the Catholic Church prepared to share its wealth with the poor, so that abortion will not be needed? The following proposals could be instituted by the Catholic Church and others concerned about abortion. They are expensive, time-consuming, and would require a dedication and commitment from the Church never before seen.

A pregnant woman would declare she would seek an abortion because she doesn't want a child for either financial, emotional or parental pressure. This is where the Catholic Church could step in to help the pregnant mother. First, they would undertake to insure that

the mother has adequate health care. Poor women cannot afford the doctor visits that are required for the mother's and baby's health and safety. Consequently the Church could underwrite any and all medical expenses of an expectant mother.

Nutritious food would also be provided by the Church, as food demands are higher in an expectant mother. Tests have shown an inadequate diet during pregnancy can cause brain damage to the fetus. Every effort should be made to see that the mother has all the vitamins, fresh fruit, milk, and other foodstuffs for a healthy birth.

An expectant mother may have to relinquish a job because of a pregnancy. Her wages could be paid by the Catholic Church so that the poor do not become poorer because of a pregnancy. Attention should be paid to the fact that expectant mothers should not lose any seniority on their jobs for childbirth or the raising of children. If a job is lost, the Catholic Church could undertake to assist the mother after birth to find another.

Social stigma is still present to those who bear children out of wedlock. An abortion is a quick easy method to avoid family and community ostracization. The Catholic Church could operate homes across the country, so that women who fear the shame of out-of-wedlock children could stay for the nine month duration.

After birth, the mother would freely decide on adoption or to keep the baby. If she opts for adoption, Catholic institutions would assist the mother and pay all expenses for adoption proceedings. If the mother decides to keep the child, but is unable to properly care for it financially, the Church should step in and help with clothes, food, medicine and education. Fewer women would abort if they knew their children would grow up healthy with a chance at a productive life.

Abortion is not only a moral issue but an economic, educational and social one. It is not sufficient for the Church to oppose abortion, and then do nothing and/or restrict programs designed to prevent pregnancy. Additionally, for whatever reasons, a woman must give birth because of anti-abortion legislation, the Church must take a responsibility in protecting the welfare of that child.

Unwanted pregnancies will and do occur, and the Church can not prevent it. A commitment is demanded of the Church in massive social work related to unwanted pregnancies or of poor families who can not properly support their children. If the Church balks or shows opposition to activities designed to decrease the necessity of abortion, their charge that abortion is murder holds little face value. The Church's assertion of murder then can not be taken seriously, for the changes and work needed in relation to abortion does not come from rhetoric or concern, but from manpower and capital determined to alter society.

Nuclear Power in Vermont: How Safe?

by Philip Sczubelek

(Editor's Note: This article is a follow-up of "Vermont Yankee: A History" (Cynic, 6/23/77) and investigates licensing procedures, the nuclear process itself and public opinion. The viewpoint of the industry was sought to assure fairness in the discussion of the matters above-mentioned and much of the article derives from an interview with Mr. Dennis Chalmers, Vice-President and General Manager of The Hayward Tyler Pump Co., which manufactures and supplies components for nuclear plants.)

It is a truism by now that many people are afraid of nuclear power, especially when the plants that produce it are to be located in their own neighborhoods. Radiation spills and accidental explosions loom as spectres of a new and awesome era. Atomic energy is not the tame, household electric current we are used to, nor is it simple combustion of fossil fuel, a process that lies within the grasp of our imaginations. It is different and the mechanics of it lie far beyond the understanding of the lay mind. This fear often breeds opposition.

There are those, just as strongly opposed to nuclear power, who argue the economics of the case, calling nuclear power overrated and inefficient because of increasingly common cost overruns.

Because of its apparent indifference to public environmental and safety concerns, and because of its record of cost overruns, Vermont Yankee has come under fire from both camps.

In order to try and establish the true picture of nuclear power in Vermont, I sought out Mr. Dennis Chalmers of The Hayward Tyler Pump Co. for some answers. Admittedly Mr. Chalmers is a biased source, but it should be noted that Mr. Chalmers does not represent Vermont Yankee, but rather is concerned about it from the standpoint of the nuclear power industry. In addition, he does have technical expertise that most of us lack in arguing the pros and cons of nuclear power.

Logically enough, his first point was that cost and safety are related problems: the more stringent the safety standards, the higher the construction and maintenance costs of a plant. Add to this the fact that safety standards were intensified during the construction of Vermont Yankee — from 1967-73, — that is to say after initial cost forecasts were determined, and it becomes apparent that the predictions of the 1960's were naive and unsophisticated. The industry was still in its infancy, and many factors went unanticipated. The price of uranium, for instance, has skyrocketed to over \$40 per pound from less than \$6 in the early sixties.

"At the time we were talking .4 mil per kilowatt-hour, uranium was practically a giveaway item; there was more uranium mining capacity around than anybody knew what to do with. In that respect I contend that nuclear power isn't as cheap as people thought it was going to be, but the advantage of today compared to then is that we have 20-20 hindsight."

It may be a more salient comparison to consider the costs of Vermont Yankee against, not its own ill-projected costs, but those of conventional, competing power means, particularly coal.

"My contention is that, even though nuclear power has not met .4 mil per kilowatt-hour, it is still produced at less cost than any other form of power,

particularly in the Northeast where we don't have any indigenous coal supplies in large measure and all our fuel has to be transported in, driving up costs. Studies have shown that, even in areas where you have large indigenous supplies of coal, by the time you add stack cleanup to the cost of a coal-fired plant, you wind up with the capital cost of a coal-fired station being as great as that of a nuclear station."

A final word on costs might be to note

we were having great difficulty attracting people of the calibre we wanted, and we ultimately concluded that that was because nobody knew who the hell we were. We came to the realization that, if we were going to be corporate citizens of this community, we were going to have to make people aware of our existence and that the community has a right to know what we're doing here. We're not making illegal products; there's no reason why they shouldn't know, and there are

in the spheres of safety and economy is the relatively recent appointment of a new director of communications, Stacey Weaver, an engineer who is regarded in the industry as sharp, competent, and an able spokesman. It may be an important step for an industry that has lagged behind others in educating the public of its workings, approaching the matter from the standpoint of, "We know what we are doing; now don't bother us and let us do our job."

Mr. Chalmers listed the merits of nuclear power:

"First, the nuclear process is inherently a clean one, in terms of the external environment."

"Second, we believe we are doing everything that can be done to avoid the accidental release of toxic materials to the surroundings and we do believe the steps we are taking are good and effective steps, and we also believe that the steps we are taking are improving with each year."

"The third thing we are doing is training our people better than any group of people has ever been trained in general industry before. We are reaching a level of training that is really common only to the aerospace industry. We have documented, formal training programs — people are no longer picking things up by osmosis. We have qualification tests and maintain qualification records to establish that their qualifications are current and valuable. We believe the industry is being made safer by the better training programs, and we feel we have developed good operating procedures that serve as good backup to all of the above mentioned. We do not contend, for example, that a pipe in a nuclear plant cannot break, but we contend that we have foreseen the possibility that a pipe can break and have the appropriate people and procedures to ensure there is no danger to the society."

"It would be a mistake to conclude that every nuclear power station can be run in a faultless way forever; in every power station, which are after all human works, there will be faults, but our safety analysis programs show that such faults have been fully diagnosed in advance. I am confident that there will never be a major spill at Vermont Yankee."

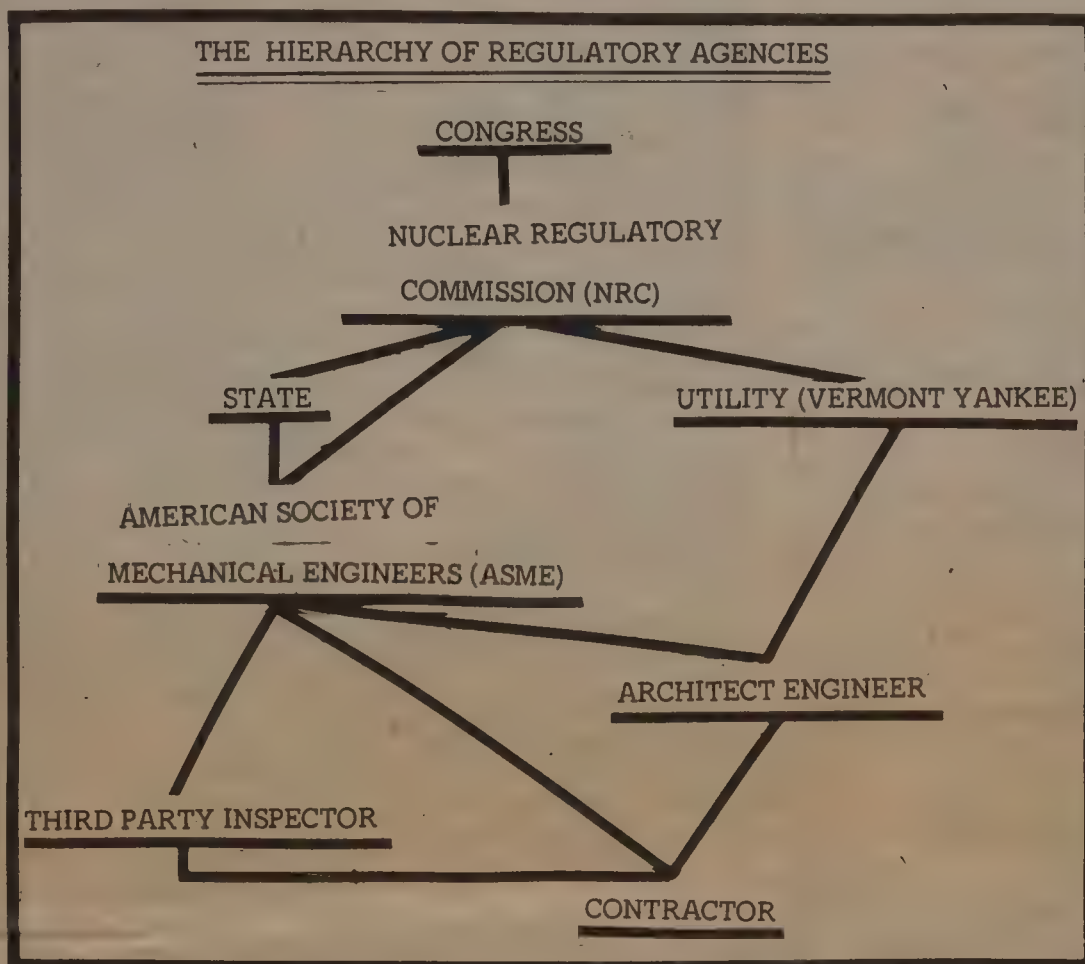
LICENSING AND REGULATIONS

Perhaps the most potent argument for the safety of an enterprise like Vermont Yankee is the battery of regulations governing licensing, operation, construction, and component contractors. The industry is monitored closely by both governmental and industrial agencies.

The licensing procedure can be broken down approximately as follows:

- (1) The utility decides it wants to build a nuclear power station.
- (2) The utility commissions an architect-engineer, a reactor builder, and a turbine-generator builder, simultaneously designating a site.
- (3) The architect-engineer then commences a safety analysis study, considering all the environmental factors related to this particular site, submitting a Preliminary Safety Analysis Report (PSAR) to the Nuclear Regulatory Commission and requesting a construction permit.
- (4) The Nuclear Regulatory Commission studies the PSAR, holding

(continued on page six)



the fact that for every new regulation there are new costs — for paperwork, inspectors, design specification changes — all of which must be absorbed by the industry. These controls will be discussed at length later in the article.

SAFETY AND THE PUBLIC

An important issue pushed to the fore by the press is that of conspiracy, coverup by the nuclear industry to get its own way, regardless of public opinion. The Clamshell Alliance, for example, a citizens group opposed to the building of "nukes," encourages such a suspicion and recent scandals in both government and industry do little to dispel doubt. Is the nuclear power industry bluffing about its safety measures? Does it have to contend with environmental concerns? Mr. Chalmers sees the problem as not one fundamentally centered in the technology of nuclear power, but one that revolves around a dominant slack attitude towards public relations by the industry, particularly by the utilities:

"The atomic age was born in a pretty hellish way, wasn't it? It's not surprising that people are afraid of nuclear power. But people run many risks in the course of their daily lives, both collectively and individually, and I think nuclear power ought to be regarded in this perspective. It is a physical impossibility, for example, for a nuclear reactor to explode. That's so basic that I think no one in the industry has gone to the trouble to reiterate it."

Citing his own company's recent experience with public relations, he talked about the importance of recognizing "corporate citizenship."

"We started off devoting all our advertising dollars to advertising within the trade. But we did not get involved with local public relations and we found

probably some benefits to their knowing."

"I have already seen many benefits of that program — both in the fact that citizens are more interested in us and in potential employee interest. Now we're a small company. Vermont Yankee is not a small company — so that the benefits that would accrue to them by good public relations — I don't mean trying to hoke people; I mean maintaining public awareness of what's going on — would be great. They have a high profile by definition and so ought to maintain a high level of public awareness."

From this viewpoint the problem is not conspiracy, but rather inept public relations. Monopolies — and utilities are effective monopolies — are not prone to be highly responsive to the public. Once everyone is your constituent, no one is. Speaking about the most recent spill at Vermont Yankee, Mr. Chalmers speculated that the value judgment that the spill was not significant enough to worry about — ultimately validated by an ensuing inquiry — was probably made by John Beck, the General Manager of Vermont Yankee, and in his opinion an exceptionally bright and well-qualified man with a quick, flexible mind, but characterized by an impatience at times that reflects the industry:

"I think the value judgment that the spill was so insignificant it did not have to be contended with was a bad political decision on his part. In this day and age anyone who isn't spilling the beans every chance he gets is not doing a good job. They have made their mistakes, and I think they are learning from them."

Perhaps reflective of Vermont Yankee's recognition of the need to better educate the public of its legitimacy

the alibi

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How Safe?

(continued from page five)

public hearings at which the contents of the report come under close scrutiny (ordinary inquiries at this stage include requests for detailing the specific measures to be taken in the event of floods, tornadoes, earthquakes, airplane crashes on the plant, etc.).

(5) The NRC issues findings, detailing, if the findings are generally positive, additional criteria which have to be satisfied before construction can begin.

(6) The design and build stage commences, based on guidelines previously stated by the NRC. When construction is completed, the utility approaches the NRC with a request to load fuel, for which a new permit is required. Before this can be issued, the utility must submit a Final Safety Analysis Report (FSAR), indicating that it has fulfilled, not only the requirements of its own PSAR and the guidelines of the NRC, but also any additional safety regulations that have been enacted during the construction phase.

(7) A permit is granted to load fuel. Once fuel is satisfactorily loaded, an operating permit must be applied for. Customarily, after consideration, the NRC will issue a permit for the station to begin operation at much less than maximum capacity, say 40% of maximum. After operating for a time at this level, the utility will apply for a new permit to boost its capacity to, say, 60% of maximum. During these applications the utility must demonstrate continued adherence to all regulations in force, in particular its own FSAR. As this is established by the NRC, and barring major problems, the station acquires successive permits over time that eventually allow it to operate at maximum capacity.

The hierarchy (see diagram) begins with Congress. Directly responsible to Congress is the NRC, whose jurisdiction extends over the state and the utility directly. Under state jurisdiction are the American Society of Mechanical Engineers (ASME, which is licensed by the state to inspect and control both the construction and operation of the power station itself and construction of products by component contractors) and the AIA, a third party inspection agency primarily concerned with monitoring component contractors.

A specific body of regulations governs the operation of a component manufacturer like Hayward-Tyler, covering everything from material codes to specific points of construction, such as welds and stress capabilities, and beginning with an extensive audit by a team of seven inspectors representing one of the utilities to be supplied, the state, the ASME, and the third party inspection agency, the National Board of Boiler Inspectors. This audit, lasting about three days, is extensive in all phases, from materials management to construction to economic reliability of a supplier.

When this is satisfactorily concluded a certificate of authorization is issued by the ASME allowing the component contractor to manufacture and sell products to be used in nuclear power stations. An 'N' stamp is issued to the contractor, whose symbol is affixed on every component — be it pipe, flange, or something larger — which will come in contact with radioactive material.

Additionally, the ASME is required to witness the repair of a material defect discovered at the manufacturing stage before it may be used by a utility.

The inspections don't stop here. A component contractor may be fully audited at any given time by the ASME, the NRC, a third party inspector, the utility customer, or the builder employed

by the utility. At Hayward Tyler, there is typically one survey or extensive audit per week, and sometimes as many as three.

The ASME itself may be audited at any time by the NRC.

In-service inspections of power plants are continuous, including such tasks as periodically checking a known discontinuity in material against its original registered specifications for signs of change.

AN EPILOGUE ON SAFETY

Despite Mr. Chalmers' optimism about Vermont Yankee's increased ability to manage its problems and mishaps in a manner that ensures public safety, a telephone interview with an official from the Industrial Hygiene Division of The Department of Health dispelled the complete sense of well-being about nuclear power fostered by spokesmen for the industry.

The Department of Health has a set of regulations governing liquid effluents of power stations, based on a set of 'dose objectives.' The particular dose objective for Vermont Yankee is 5 millirems per year (a millirem, 5/1000 of a rem, is a measure of dose).

In a normal year, the average person experiences between 80 and 200 millirems of natural or background radiation in his daily routine (sunlight, for example, is a source of natural radiation). Although the effects of extremely high radiation have been demonstrated as harmful (as in the nuclear bombardment of Hiroshima), "nobody knows what the effects of low doses are." The Dept. of Health proceeds on the theory that there is a probability of harmful effect for any release greater than 0, even where this effect is immeasurably small.

The most recent spill at Vermont Yankee was less than five-tenths of a millirem, determined to be an insignificant amount of radiation spill both by Vermont Yankee and the Dept. of Health, comparing it to their dose objective of five millirems per year. But, says the Health Dept. official, that is really not the point:

"We proceed with the philosophy that a spill should not occur. Any spill. When one does occur, we look first at the amount of radioactive isotopes released to determine if the spill has reached a significant level, and then we look at why it occurred. In a nuclear plant you have a primary container, the core itself, and a secondary container, the building. The fact that a particular spill happened to be insignificant does not change the fact that any spill which breaches both containment systems has the possibility of releasing extremely high and dangerous levels of radiation in the future. The most recent spill at Vermont Yankee is, in our opinion, in many respects unresolved as to the causes."

Apparently nuclear power is here to stay, at least through the foreseeable future, and we may as well decide what we want to do with it. People like Dennis Chalmers see it as an important ingredient in our national energy policy, whose advantages encompass not only technological practicability but also a corps of dedicated, trained personnel:

"We believe in nuclear power. That is why we are in this business. Don't forget that we are no less concerned about our own safety and the safety of our children than any other citizens. The people in this business know they have a responsibility and act with a sense of that responsibility never far from mind. Certainly there is radioactive residue that must be disposed of, and this is vitrified — made into glass — and deposited in geologically stable areas. Some people would say that that is a hell of a thing to leave for future generations, but I think that it would be worse to leave them with no well-developed source of energy."

Arts & Entertainment

HAIL HENRY IV !

by Scott Curtis

With everything from the distinguished air of Henry, the new crowned king, to the swinish scratching of Sir John Falstaff, the Champlain Shakespeare Festival last night opened a superlative production of *Henry IV, Pt. I*. In his finest history play, Shakespeare spread a broad array of humanity, and director Ed Feidner presents the array with much excellence. The players confidently strut, fret, and swagger about the stage granting festival goers true delight. The audience sees not only an imaginative recreation of 15th century English history, with kings, princes, rebels and dissipates, but it also sees modern politicians, opportunists and town derelicts. This all signifies that Shakespeare and the humanity he portrays are alive and thriving in UVM's little red theater.

One must hesitate before singling out any actor for praise, because most every performance is high caliber. Nonetheless, Craig Toth's Falstaff overwhelms the audience. On first hearing that the thin young man who plays Banquo in *Macbeth* was to play fat old Falstaff, I wondered about the quality of the CSF *Henry IV*. Yet on beholding the behemoth, and hearing him roar, all fears subsided. Toth, as Falstaff, combines for much well-crafted comedy with the consistently fine Jock MacDonald, who plays Prince Hal. In full comic spirit, MacDonald precisely pokes, kicks, and taunts his mountain



Photo by Ron MacNeil

Hal (Jock MacDonald) taunts his fat friend Falstaff (Craig Toth).

of a friend. And when Craig Toth must move his mountain of flesh, the audience delightfully

struggles with him, praying the hacked sword won't break when (continued on page nine)

Get Set For The Vermont Jazz Fest

by Peter Comart

This weekend, August sixth and seventh, the Glen Ellen Ski Area is hosting the second annual Vermont Jazz Festival. It is a rare occasion when Vermont is able to host a large weekend festival, particularly for those who enjoy top quality jazz. So, when a well organized jazz festival like this occurs, you can be sure it is a well appreciated and cherished event.

Rain or shine, there will be a guaranteed performance for an estimated seven thousand people

up the mountainside. At the base of a trail there should be a massive stage, plus a superb sound system to satisfy thousands sprawled on blankets over acres and acres of grassy slopes. And for two days, one can expect to see lots of color everywhere, spirited people of all ages, with frisbees flying and the sweet smell of barbeque chicken wafting in the air. I need hardly add that one can also expect the performers will be eager to impress everyone with some tight-moving jazz. So if you plan on attending, get ready to be overwhelmed. Don't forget



by a very impressive array of musicians. Saturday's all-star lineup includes Chick Corea and Gary Burton, plus Herbie Mann, Rahsaan Roland Kirk, Oregon, and John Cassel. And Sunday's performers are the all time favorites Roberta Flack and Maynard Ferguson, plus McCoy Tyner, the Brecker Brothers, Pat Metheny Group, and John Cassel.

Judging from last year's festival, it should definitely be an excellent weekend. Musicians and jazz lovers will be arriving from all over New England and parts of Canada to listen and dance as the soothing sound rolls

your blankets, coolers and camping gear if you plan to spend the night. (Seeing as Mother Nature is controlling the weather, you might also want to take along an umbrella in case it rains).

The festival is sponsored by Dalar Inc. in association with the Valley Area Association. Glen Ellen Ski Area is off of Route 100 in Waitsfield, Vermont. Tickets are \$12.50 a day or \$20.00 for a two-day ticket. They are available at all Ticketron Outlets and TRS Outlets in Canada. The music starts both mornings promptly at 11:00. For more information, call 802-496-3786.

The Highs And Lows Of The Mozart Festival

by Tricia John

It is almost impossible to write a review of the Vermont Mozart Festival and limit the discussion to music. There is so much to say about the workings of this production — the conflicts, the bitterness, and the poor judgment — that music becomes secondary to what goes on backstage.

And the music has been so-so. The highlights were the Emerson Quartet concerts and the Choral Union concerts. The Trout Quintet Concert was a musical disaster — thoroughly lifeless interpretations and shockingly poor intonation of several musicians. Julius Levine saved the concert with his rich virtuosity in Rossini's Sonata for cello and bass. Levine is without question the world's best double bass player, although ironically his lyrical part in that sonata "buffa" was upstaged by the loud and abrasive Fortunato Arico on cello. I wonder if Mr. Arico knows the meaning of the words "balance" and "piano." His heavy handedness was noticed in several concerts almost ruining Joanne Raymond's exquisite soli in several Monteverdi motets. A little delicacy, Mr. Arico!

Violinist Helen Kwalwasser also did some damage early in the festival. Timing and intonation were consistently off in the Mozart Piano Quintet in G

minor and Schubert Trout Quintet which breded a general apathy among the remaining musicians. The only impressive passage in the entire Trout was a variation in the fourth movement between piano and bass (Harriet Wingreen and Julius Levine). But basically it was one of the most beautiful chamber works in the repertoire turned to ruin.

The classic quartets proved rewarding to everybody, I think. Although some I talked to during intermission had reservations about the Emerson Quartet, I'm sure it was just skepticism because this group is so young (their average age being 25) and so good. Each quartet they performed had sensational dignity to it, with youthful interpretation that did indeed show thoughtfulness and maturity. The Emerson does not fall into the typical trap into which some young quartets plunge — the desire to make everything sound schmaltzy and passionate. To refuse opinion of these fellows because they are "so young" is wrong — there are tremendous qualities in their musicality and interpretation that deserve recognition now. Although I was on the ferry for the Ravel and Debussy Quartets, I was denied the ability to hear this music (as were others who retreated to the deck including one irate woman who

telephoned the VMF demanding her money back). I heard from others the playing was fine, and from the sound vibrations that managed to reach my ears I was impressed, too.

I sincerely hope that better judgment will be used when picking locations for concerts next year. The ferry ride is a bad idea, it is a musical travesty, it is an utter waste of the concert-goer's money and the VMF's money for renting the boat and paying the people to run it. Only perhaps half of the people got to sit where it was possible to hear and see the quartet. The other half didn't get either pleasure. Why not move the thing to Recital Hall or, if worse comes to worse, the Coach Barn? The idea of a ferry ride is wonderful but in no way practical. I wish the VMF planners would stop setting uncharted courses with the hopes of finding some musical paradise at the concert-goer's expense.

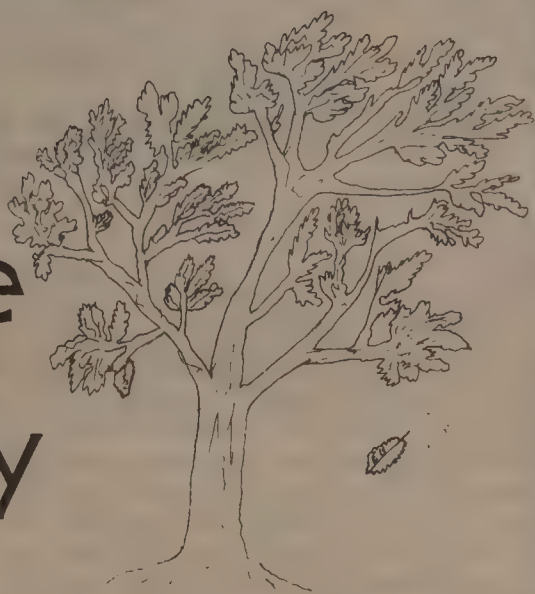
The Atrium concert is another sore subject. The VMF is always looking for new adventuresome locations for their concerts. With the completion of the Burlington Mall, the idea was thrown out that a concert should be given in what's now the infamous Atrium. Unfortunately the idea wasn't thrown out as it should have (continued on page eight)



This "Musician" --and others by Meri Bourgard--will continue in exhibit in the lower lobby of Royall Tyler Theatre.

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The New York Chamber Soloists.

Choral Union & Emerson Quartet Sparkle In Midst Of Mozart Fest

(continued from page seven)

been when the Mall started staying open on Friday nights. Through proper publicity, the location could have been changed although the printed schedule in the brochure could not. Personally, I would rather have been in Jo Laine's looking for a new dress than trying to hear the Brahms' Sextet in B-flat Major above the mull of shoppers.

Dr. Chapman and the UVM Choral

Union are a spectacular highlight of the this festival . . .

It turned out that the mall concert was musically quite impressive. Brahms has immediate appeal to me — the richness and lyricism of his thematic material effects the senses most pleasurably, his music always striking chords of deep emotion — grief, passion, and joy. The Chamber Soloists played well, and although they were somewhat muddled in tempo and intonation by the end of the concert, the B-flat Major was executed beautifully. The players seemed devoted to emphasizing the luscious, flowing themes of the piece, especially with the moving *Andante*. Eugene Drucker and Philip Setzer, the two violinists of the Emerson Quartet, gave confidence to the other players with smooth and precise playing.

It is evident thus far in the concert series that the VMF fares best when our local talent

takes over. Dr. Chapman and the UVM Choral Union are a spectacular highlight of this festival — they seem most professional in their attitude and in their sound. The festival, in my humble estimation, would suffer dearly without our local singers. (Let's hope their soloists Raymond and Levis are paid well for their talents!) It is a suggestion that in future years the Festival rely more heavily on what local musicians have to

offer, instead of basing most of the Festival on New York talent, which in some cases does not hold a match to our own artists.

Despite problems, the audience seems to thoroughly enjoy each concert. I would guess one becomes disillusioned and dissatisfied with performances only when one is familiar with the composition. Mozart's Piano Quartet, for instance, received a hearty applause while the Trout Quintet, in the same evening, was only politely received by an audience with obvious reservations. The same was true for *Exultate, Jubilate*, sung by Judith Raskin. While she sang warmly and beautifully, oboist Kaplan's speedy tempo kept Ms. Raskin (and everybody else) almost breathless. And the audience was sensitive to these mistakes because they knew the piece well.

The remaining two concerts

should be two of the best. The Schubert Cello Quintet and *Death and the Maiden* quartet and song (with Charles Bresslor, tenor) will be featured Friday night at the Coach Barn. Saturday's closing concert will be Bach's *Passion of St. John* sung by the UVM Choral Union at St. Michael's. With the Emerson Quartet featured on Friday night and the Choral Union on Saturday, these famous works should be up to the standard's of the audience.

The Choral Union's competent C Major Organ Mass by Mozart was followed by some weaker Monteverdi motets but finished spiritedly with Banchieri's Madrigal Comedy (repeat performance from last month's VSO concert), which, by the way, was splendidly translated by Philip Ambrose. The Choral Union seemed to perform better with less instruments, and did best a *capella*. This might have to do with lack of rehearsal time together, it nevertheless was a fine concert all around.

Meri's 'Musicians' To Stay At RTT

"The Musicians," an exhibition of pen-and-ink and charcoal drawings of Burlington performances by Meri Bourgard, has extended its stay at the Royall Tyler Theater through the month of August. So, between acts of the Shakespeare Festival, after "Campus at Noon," or anytime, drop by the lower lobby of the theater and enjoy the fine work of Meri Bourgard.

Montoya Rises Above The Din

by Tricia John

The complications of a new performing arts festival are undoubtedly innumerable. A concert series unsure of itself is bound to make some outrageously bad decisions (even veteran festivals do that quite consistently). With the Stowe Performing Arts Outdoor Summer Festival, most mistakes were camouflaged neatly (except the parking), and the performer was such a sensation that no one cared about revving automobile engines in the middle of the

concert or clinking ice from the portable trucks. The lack of sophistication of this audience was sort of a treat from the discriminating Burlington concert audiences, who, thank God, don't applaud after tricky cadenzas and hoot and holler after flashy movements. But Flamenco guitarist Carlos Montoya seemed much more comfortable with his youthful admirers than a group of discerning lovers of fine music. After all, Flamenco music is folk music above all, it is essentially

an improvised, unwritten music of Spain. I whispered to my companion early in the concert, "This is trash." He replied with an improved description: "But it's honest trash." So it is. Even the red rose upon the table (draped in chartreuse) to Montoya's right had incredible sincerity to it — a simple, ridiculous prop — nothing else. All this made the concert fun and kept my intellectual exertion to a bare minimum. And I think that's as it should be.



Kim Bent, as Hotspur, expresses his fiery disdain of the King (John Hutton) while Blunt (Paul Ugalde) and Northumberland (Alan Atshuld) anxiously look on.

Photo by Charles Trottier

Toth's Falstaff Overflows On Stage

(continued from page seven)

it is used for a cane. The scenes with Falstaff are worth the price of admission, and the political scenes are also highly engaging.

The mercurial Hotspur, as played by Kim Bent, is fascinating. Though he may start slowly in the role, Bent gradually displays the temper which leads Hotspur to folly, and the bravery that lends him his grandeur. Kim Bent proves himself a talented actor with the sharp movements and quick tongue necessary to play the demanding and energetic role.

In no way to be overlooked are the portrait of the king and his son. John Hutton bears the crown well — he is dignified in speech and manner. When challenged early in the play by Hotspur, Hutton shows the king's diplomatic side, and then puts forth his rock hard conviction with a speech of controlled rage. Jock MacDonald as the king's son Hal is versatile enough to at one moment be the

rogue in the midst of Falstaff and company, and in the next moment to be the reflective, repentant prodigal, and in the final scenes, to be an honorable prince.

More kudos belong to Muriel Stockdale, as Mistress Quickly, and to Tom Dibble, as Bardolph. Ms. Stockdale and Mr. Dibble lead a host of other good distinctive performances. Ms. Stockdale's speeches are exceptionally handled; Tom Dibble's facial expressions are priceless funny.

Despite the lack of Equity actors, Ed Feidner makes this play work and work well. He has taken the rich talent on hand and carefully cast the roles. The stage is effectively employed, particularly at the close of the first act when Prince Hal is situated in the same full window on the upper stage as King Henry was when the "curtain" opened. Also, Falstaff's snooze behind the arras has the same

placement as his swoon beneath his shield. When Hotspur delivers his dying speech, Prince Hal has Hotspur's body on one side and Falstaff's on the other. This accents the theme of youth's choice between the spirit and the flesh.

The finest touch of the director's is the handling of the fight scenes. So often Shakespearean fight scenes are embarrassing because they fail in their attempt to be realistic. In this *King Henry*, the slashes and grimaces are dramatically set in slow motion. Feidner, and fight choreographer, Paul Ugalde, deserve high praise for their remarkable battle scenes.

As is customary, this Shakespeare play's language and plot intricacies can only be grasped by those who read the play. Not that the play is not entertaining without previous reading. It, like last year's *Richard II*, is the festival's best production of the year.

Poems By Claudia Guild

Cool wind rushed through hair

Cool wind rushed through hair — thick tree limbs;
Fire spurts great flames on blue-silk sky.
Evening presses down into the crevices,
And crannies,
And cracks.
It leaves no glimmers.
Coal-black clouds chase the very stars
While nameless desires pace through my veins.

I grasp at whirling, swirling meteors
Only to find a sprinkling of dust,
And cobwebs,
Old as my birth.
No tears sooth my raw flesh;
I stare ahead aching and empty,
Lost and lost

Images melt, and blur;
Answerless, silent, they elude capture
For another's salve.
I rise resolute and cast my shadow on
the wide grassy sweeps of tomorrows.

The Ribbored Crops

Reach and stretch and bend to the sun
Ye bearers of wheat;
Green-gold earth child:
Go, imbue the sun,
Plumb the soil depths,
Send fingers upward in silent homage
To thy God.
Your burdens, your offerings, your babes
—all the progenitors of the feeders
of the starving masses —
Gather before the swelling bosom
Of thy parent.
Lo, the nations that gather
By your side:
The maize, the rye, the gilded grains;
All reflect their parent,
All honor their god.
Green-gold, earth children,
They await the age-old bidding
Of their sowers.



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Rain Can't Dampen Fiddlin'

by John D. Freeman

Sheets of summer rain were unable to dampen the spirits of a diehard crowd of thousands at Saturday's Craftsbury Fiddlers' Contest. In return for their dedication, the crowd was treated to a day of the Northeast's finest fiddle playing.

Nearly one hundred contestants vied for over \$1,225 in cash prizes and trophies in an event which has become the most prestigious of its kind in this area. Sonja Nordstrom and Leo Beaudoin won the junior and senior divisions respectively, while diminutive Conrad Pellatier outplayed the open division contestants to garner his third victory in four years.

The Annual Old Time Fiddlers' Contest began fifteen years ago in Craftsbury with one hundred spectators and a mere eight contestants and has become, over recent years, a mid-summer mecca for hard-partying bluegrass fans through New England. Ironically, the overwhelming success nearly caused the discontinuance of the event as the sponsors were unable to handle crowds exceeding ten and fifteen thousand people. Rather than kill the goose that laid a golden profit for lack of space,

reins from the Horse and Buggy Club (the original sponsor) and moved the contest from the scenic town common to a rolling pasture on the outskirts of the village. With the larger location and a suitable staff, the contest came off without a visible (or audible) snag.

Numerous kegs of beer and countless coolers of



miscellaneous beverages whetted the crowd's appetite for some good fiddle playing while the midday rain danced off an array of makeshift shelters. When the clouds finally yielded to a warm afternoon sun, the soggy congregation responded with a loud ovation; a salute of their

spent their offstage time drinking beer and performing to small handfuls of friends and admirers. Frisbees skimmed across the meadow over the outstretched bodies of temporarily incapacitated partners. The smell of barbecuing chicken drifted lazily through the crowd, a tempting advertisement to those who had forgotten food, to concentrate instead on Vermont green and Yankee fiddling.

One by one, the contestants appeared on stage displaying their talents, hoping to win the approval of the judges. The crowd endorsed each aspirant with generous applause as if ignorant of the competition itself.

"I don't see how the contest could have been better... except for the weather... it always rains during the contest, it has for years. I guess it's part of the tradition," said Dick Gordon of Middlebury, a veteran contestant. While Gordon spoke, Conrad Pellatier, winner of the open division, played his victor's encore. From the distance, a low rumble of thunder could be heard and then the white spark of lightning was seen, to which the crowd responded with cheers and laughter. That was the

Hatter Reviews...

by Al Bernardina

Michael Franks, *Sleeping Gypsy*, Warner Brothers BS 3004.

Tommy LiPuma contributes his share, doing superb production. Al Schmitt proves that an engineer is important to a successful disc, his mixing of *Sleeping Gypsy* is flawless. Now to the music, that is what it is all about. The Crusaders contribute bassist Wilton Felder, guitarist Larry Carlton and keyboard virtuoso, well on this album at least, Joe Sample. L.A. Express' drummer John Guerin along with tenor sax cat Michael Brecker and alto sax searer David Sanborn are the nucleus of an outstanding backup band.

Make no mistake though, Michael Franks is the star of his album. Twisting, turning, shaping, rasping, Franks uses his voice in such pleasant phrasing the album seems to finish too quickly.

I think Michael Franks is a jazz singer. What makes a jazz singer by the way? Is Tony Bennett a jazz singer? Is Frank Sinatra a jazz singer? You're not going to hear any Tony Bennett or Frank Sinatra in Michael Franks. Michael is able to funnel his phrasing, bringing romps through uncannily catchy lyrics. Dig these lyrics from the first cut on side one entitled "The Lady Wants To Know"

Daddy plays the ashtray./ Baby starts to cry./ The Lady wants to know/ The reason why./ Daddy's just like Coltrane./ Baby's just like Miles./ The Lady's just like heaven/ When she smiles.

Joe Sample and Michael Brecker lead the backup band through the smoothest choruses. Brecker never sounded stronger or more sure of himself. Personal feelings were that Brecker was typing himself in the tenor sax chair in the commercially pointed Brecker Brothers Band. Michael Brecker with the subtle prodding of deft Joe Sample on keyboards reaches a solid road.

Jeff Beck with the Jan Hammer Group Live Epic PE 34433.

Jeff Beck is a very good guitar player... but not on this album. Beck does his level best to demolish any inclinations one may have had about his talent. Add Jan Hammer on synthesizer and you have a modern day musical tragedy.

Beck and Hammer (I blame Hammer more because he also produced this album) have the nerve to take tunes that Beck did so well and effectively on recent albums and turn them into slipshod pieces of music. By the sound of the crowd at this event they must have enjoyed what the musicians were doing but the audience probably had an average musical age of 5. I am sure this crowd would have been at home with other rock disasters such as Kiss, Crosby, Stills and who ever else is with them now, and Peter Frampton. All schlock from the word GO.

Beck, on this album, is caught doodling with electronics, a certain sign that he has nothing to say on this effort. Beck is a major disappointment on this disc but is not as bad as Hammer. Recently Hammer has been on the losing end of a love affair with his synthesizer. I can think of no one who has become so captive to his electronic dross. His overuse of this dross has greased a fast skid for the former promising keyboard player out of Mahavishnu Orchestra.

The offering on this album is poor singing, poor playing and poor planning. Forget this one and hope that Beck does an album with more sympathetic sidemen.

Frankie Capp/Nat Pierce *Juggernaut* Concord Jazz CJ-40

If big bands are your idea of great music and if Count Basie is a particular hero of yours, then this is your record.

Pierce/Capp have done their level best to evoke the sound and attitude of the great Basie band.

It seems ironic that what I consider the outstanding tune on the album features a former Basie mainstay. Long time Basie band member, alto saxophonist Marshal Royal, takes solo honors on Billy Strayhorn's "All Heart." The Ellington mood inspired by this tune is haunting. Strange that a Duke Ellington disciple, Billy Strayhorn, would have written the top cut in this album which features a take-off on the Basie band. Benny Moten's jazz standard "Moten Swing" opens with "You're Driving Me Crazy" right down to Al Hendrickson's accompaniment on guitar which reminds me of Freddie Green. Side one concludes with the cut "Basie's Back in Town" written by former Basie arranger Ernie Wilkins.

Side two features the smooth singing of Ernie Andrews. Especially well done is the Ellington tune "Take The A Train." Andrews tosses in a few interpolations on "A Train," which runs from "She's Funny That Way" all the way to "Sweet Georgia Brown."

As The Hatter would say, "Dig it..."

The Steve Miller Band — **BOOK OF DREAMS**

Let me make one thing perfectly clear — the cover on the new Sailor Steve album is pure dynamite. Unfortunately the contents of the record are not nearly as good as the album cover. But then again Steve Miller has never impressed me as being any more than a marginal talent both singing and playing the guitar.

Miller and his band do not disappoint me. They bring nothing new, nothing fresh and of course nothing innovative to worn rock 'n roll ears. Packing six tunes on each side at least the folks at Capitol Records are trying to give you your \$7.98 worth.

Side one starts out with a minute and five seconds of doodling by the ever present and over used moog synthesizer. It sort of sounds as if Tomita got loose at the start of the disc. Cut two is the one that is receiving AM airplay. Entitled "Jet Airliner" and written by Paul Pena, it makes you wonder just how often a very basic melody can be overworked. All the trite and tried rock 'n roll phrases and cliches are used. It is very difficult for me to pick out a highlight of the record. It all sounds the same, it has been done, if not a million times, at least a thousand times before.

Four of the tunes were written by Steve Miller while the others were contributed by folks who do not have a penchant for writing good tunes.

To be totally fair about this record I will mail it to the first person who sends me a post card with their name and address.

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The Calendar Of The Arts

AUGUST 2-13

Charles Laurence's *My Fat Friend* will be presented by St. Michael's Playhouse. See June 21 listing for ticket information.

AUGUST 4

Henry IV, Part 1, Champlain Shakespeare Festival, Royall Tyler Theatre, 8:00 p.m.

AUGUST 5

The Vermont Mozart Festival presents a Schubert concert, with the Emerson String Quartet, Charles Bressler, tenor and Fortunato Arico performing. The concert will feature the Cello Quintet in C Major, the *Death and the Maiden* Quartet and Song. At the Coach Barn at Shelburne Farms. Tickets, \$5. See July 17 concert for ticket information.

Two Gentlemen of Verona, Champlain Shakespeare Festival, Royall Tyler Theatre, 8:00 p.m.

AUGUST 6

The Vermont Mozart Festival closes the season with Bach's St. John's Passion with Dr. James Chapman conducting the UVM Choral Union at St. Michael's Chapel. Tickets, \$5. See July 17 concert listing for more information.

MacBeth, Champlain Shakespeare Festival, Royall Tyler Theatre, 8:00 p.m.

AUGUST 8

Henry IV, Part 1, Champlain Shakespeare Festival, Royall Tyler Theatre, 8:00 p.m.

AUGUST 9

Two Gentlemen of Verona, Champlain Shakespeare Festival, Royall Tyler Theatre, 8:00 p.m.

AUGUST 9-13

Charles Laurence's *My Fat Friend* will be presented by St. Michael's Playhouse. See June 21 listing for ticket information.

AUGUST 10

MacBeth, Champlain Shakespeare Festival, Royall Tyler Theatre, 8:00 p.m.

AUGUST 11

Henry IV, Part 1 Champlain Shakespeare Festival, Royall Tyler Theatre, 8:00 p.m.

AUGUST 12

Two Gentlemen of Verona, Champlain Shakespeare Festival, Royall Tyler Theatre, 8:00 p.m.

AUGUST 13

MacBeth at 2:00 p.m. and *Henry IV, Part 1* at 8:00 p.m., Champlain Shakespeare Festival, Royall Tyler Theatre.

AUGUST 14

The Stowe Performing Arts presents a Pops concert of the Vermont Philharmonic with European guest conductor Alvaro Cassuto, and soloists Charles Conti, tenor, and Elizabeth Henderson, soprano. The concert will be given in the Festival Tent on Mountain Road, Stowe, Vt. Call Stowe Area Association Toll-Free 800-451-3260 or direct 253-7321 for ticket information.

AUGUST 15

Two Gentlemen of Verona, Champlain Shakespeare Festival, Royall Tyler Theatre, 8:00 p.m.

AUGUST 16

MacBeth, Champlain Shakespeare Festival, Royall Tyler Theatre, 8:00 p.m.

AUGUST 16-20

Everybody Loves Opal, a comedy by John Patrick, will be presented by St. Michael's Playhouse. See June 21 listing for the ticket information.

AUGUST 17

Henry IV, Part 1 at 2:00 p.m. and *Two Gentlemen of Verona* at 8:00 p.m., Champlain Shakespeare Festival, Royall Tyler Theatre.

AUGUST 18

MacBeth, Champlain Shakespeare Festival, Royall Tyler Theatre, 8:00 p.m.

AUGUST 19

Henry IV, Part 1 Champlain Shakespeare Festival, Royall Tyler Theatre, 8:00 p.m.

AUGUST 20

Two Gentlemen of Verona at 2:00 p.m. and *MacBeth* at 8:00 p.m., Champlain Shakespeare Festival, Royall Tyler Theatre.

AUGUST 22

Henry IV, Part 1, Champlain Shakespeare Festival, Royall Tyler Theatre, 8:00 p.m.

AUGUST 23

Two Gentlemen of Verona, Champlain Shakespeare Festival, Royall Tyler Theatre, 8:00 p.m.

AUGUST 23-26

Everybody Loves Opal, a comedy by John Patrick, will be presented by St. Michael's Playhouse. See June 21 listing for ticket information.

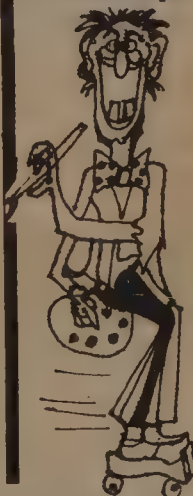
The Shakespeare Festival finishes off the 1977 Summer Season with these following performances:

August 24: *MacBeth*, 2:00 p.m. and *Henry IV*, 8:00 p.m.

August 25: *Two Gentlemen of Verona*, 8:00 p.m.

August 26: *MacBeth*, 8:00 p.m.

August 27: *Henry IV*, 2:00 p.m. and *Two Gentlemen of Verona*, 8:00 p.m.



Don't Forget The Summer Cynic's **SHORT STORY AND POETRY CONTEST**. Submit your work to the Cynic office before noon of August 22nd. Winners will appear in the gala back to school issue September 1st. Prizes are \$25. and \$15. for the best short stories; \$15. and \$10. for the best poems.



City Co.'s Fine Vanities

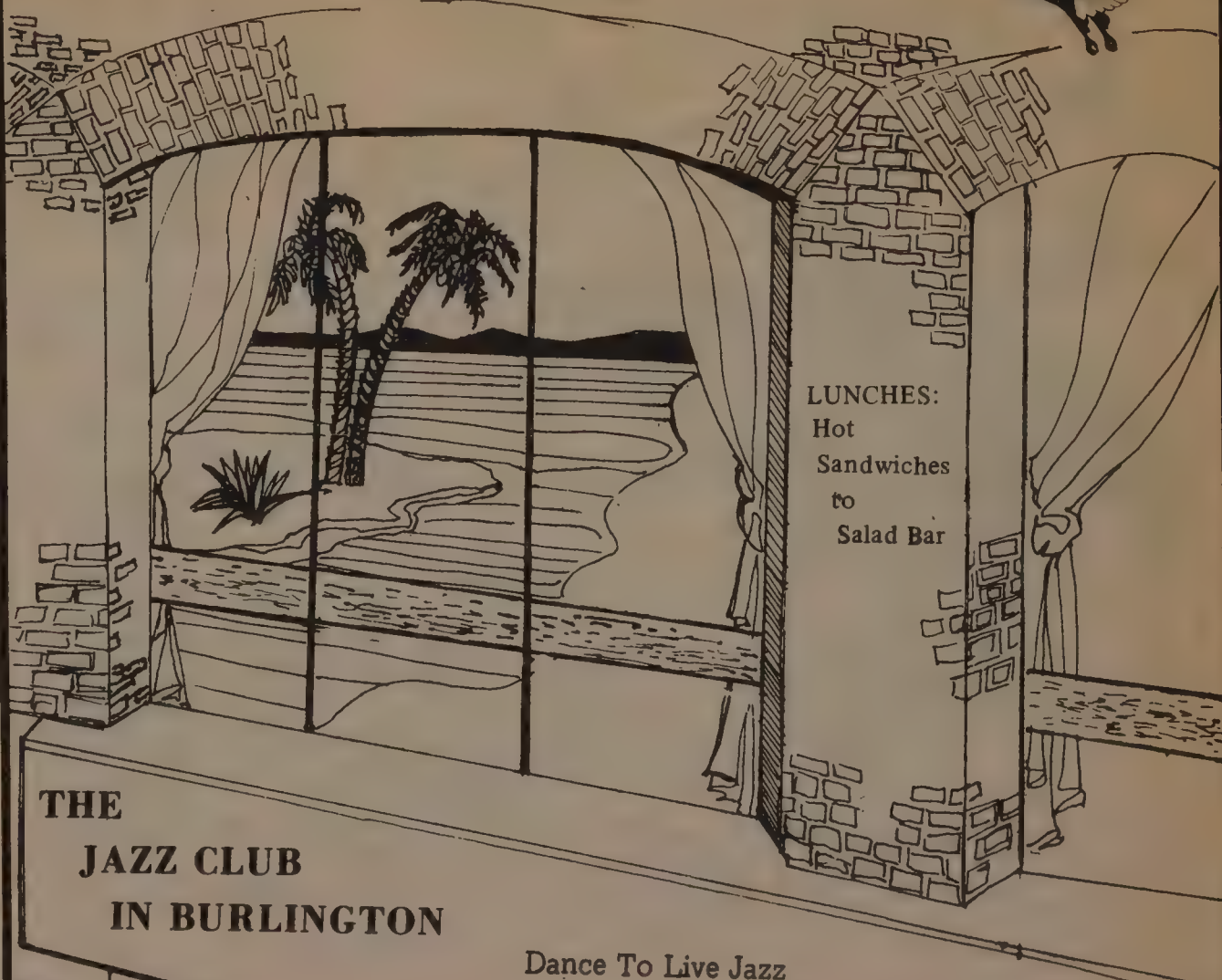
(continued from page 13)
finally realized the vanity of their dreams and relationship. Congratulations to the City Company! Burlington theatre rarely produces such professional, experienced talent; the three actresses have a host of off-Broadway and film credits among them. Ms. Heffner and Ms. Kingsbury gave precious performances — honest, well

paced, sharp. Despite her over-stereotyped 'dumb housewife' role, Ms. Kiley performed convincingly too. All in all, a night of poignant serious drama.

P.S. In light of *Vanities*, this reviewer looks forward to City Company's next show, Beckett's *Waiting for Godot*, due tonight and playing through Sunday.

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GO TO GODOT!

by L. J. Maurer-Theberge

Waiting for *Godot*, a two-act tragicomedy of all our shared illusions and desires will be presented August 4 - 7. The "waiting" will begin 8:00 p.m. in the North Lounge, Billings Center at UVM.

Samuel Beckett's drama, deftly directed by Sam Pierson for the Summer in the City Company, will touch all who attend. Those familiar with *Godot* will be happily surprised by the female Estragon, played by the talented Darri Johnson. Her warm personality helps take the chill off of the all too familiar absurdity of life. Adam Zahler epitomizes Vladimir excellently as man trying to cope, trying to get used to the muck as he goes along. Estragon, on the other hand, feels that life seems to get worse as you go along. They are both riding Nietzsche's nihilistic merry-go-round of eternal return, where we are born and die, the same day, the same second, the air full of our cries.

This charming couple's efforts at communicating are contrasted with the master-slave-like relation of Pozzo and Lucky. Anne Curry is a magnificent

Pozzo, bombastic and grand, exploding onto the stage, whip in hand. Jeff Kent is not spared, but magically metamorphosed from beast of burden to once-wise, now sadly befuddled, sage. This thinking-cap trick is bound to amaze, make you laugh and applaud and cry. Gideon Zahler (younger brother to Adam) rounds out the cast as the ephemeral boy-messenger.

Sam Pierson's direction of *Godot* has made it more than a classic. He and the cast have worked to make the characters come alive so that we may all come to feel that we are waiting together. *Godot* is a waiting-game, a habit of living. The boredom of existence is stabbed occasionally by "Pozzos" and "Luckys." But the wound heals deceptively fast. Vladimir rationalizes the cry for "Help!" in a poignant speech.

Prepare for an evening of sharing with the audience and with the actors the compassion and laughter needed to wait for *Godot*. When the curtain falls we will all both stay and go.

Tickets for *Godot* are available at Bailey's downtown and at the door at Billings for three dollars.

City Co. And Saint Mike's Fill Our Valley With Good Drama



Didi (Adam Zahler) will cry on Gogo's (Darri Johnson's) shoulder when *Godot* opens tonight. Photo by Bob Gale



Grace Kiley, Nancy Heffner, Sandra Kingsbury dazzle in the City Co.'s excellent production of *Vanities*.

Photo by Ron MacNeil

Ideal Vanities

by Guy Page

The program for the City Company's City Hall production of *Vanities*, by Jack Heifner, gave away the theme of the show by citing the 'dictionary meaning of vanity:

(1) The quality of being personally vain. Excessive pride in one's own appearance, qualities, gifts, and achievements.

(2) Emptiness, unreality, sham, folly, want of real value. The program added, "the play *Vanities* means all of these things."

Indeed. The three-act play provided sharp commentary on vanity, using ideal characters. Mary (Sandra Kingsbury), Kathy (Nancy Heffner), and Joanne (Grace Kiley), are snotty, jock-loving cheerleaders armed with their dreams — sex, stability, and marriage, respectively. They converse through the first act, set in their high school gym an hour before the Big Pep Rally. Through their conversation filter their values (No 1 — popularity) and their aspirations, which, as Solomon spake, are as 'striving against the wind.'

Four years pass during the

ten-minute intermission, and act two takes place in the girls' sorority, of which they are officers. Their dialogue continues — Mary rebels through post-grad travel plans (away from Mom), as well as sex; Kathy suffers acute Senior Panic; and Joanne's dream of marriage to her sweetheart remains miraculously untinged she's lasted through six years of going steady with Ted, her fiancé. While Joanne remains oblivious, Mary and Kathy wake slowly — to the World Outside, and dreams crumble.

An eight-year reunion taking place in Kathy's apartment completes the play. Their meeting exposes the absolute vanity of their lives. Mary wears her chic City-Dweller airs in an ugly fashion; her 'art gallery,' she admits, is nothing but a porn shop. Among many other men, she sleeps with Ted, Joanne's husband. The latter's dream rich husband, cute babies, suburbia — became reality. Her alcoholism, however, betrays her despair, despite cover-up chatter about her 'beautiful kids'. Kathy's an established drifter, without a job or her own place.

(continued on page 11)

HANNIBUL'S.
A lot of things...
to a lot of people.



HANNIBUL'S

152 CHURCH ST.

Intimate Fat Friend - Excellent, Well Done

by J. R. Davis

No "big, fat, ugly bulges" remained to be trimmed from the recent opening night production of *My Fat Friend* at St. Michael's playhouse. Written by British television script writer Charles Laurence, and skillfully directed by M. M. O'Brien, the play is fast-paced, crisp, and hilariously funny. There are no obvious weak spots in the play; the timing of each of the actors is excellent, the dialogue smooth, yet concise, and the set design warm, bright, and attractively intimate.

The play is based on a simple story which plots the dual transformation of a fat, witty, self-deprecating young woman's change to a slim, vivacious, and self-confident individual. Initially, the change is sparked by the introduction of a romantic suitor, Tom Reynolds (David Eastman Greenan), who provides the London bookshop owner Vicky with the incentive to cease her continual, round-the-clock eating binge. Grace Kimmins, as Vicky, realistically effects the change with the sharpest and most forthright wit. She is aided by her two lodgers, Henry (Bill Farley), a Civil Service employee with an effeminate bend in his personality and James Anderson (R. Patrick Warner), an aspiring novelist, gourmet cook, and frightfully bashful young Tartan lad. These three characters alternately comfort, quip, and exchange insults with each other



Vicky, played by Grace Kimmins, wonders if she received a new outhouse or a sauna, from "lemon lipped" Henry (Bill Farley).

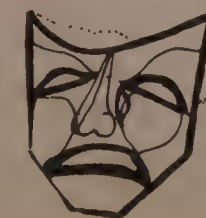
These three characters comfort,
quip, and exchange insults . . .
in a manner representative
of the best in comedy.



in a manner that is representative of the best in comedy.

Bill Farley, as the "lemon-lipped" Henry delivers line after line of "proper whopper" comments — he sustains throughout the entire play a level of comedy that is difficult to maintain by even the most experienced comedians. In cahoots with the very proper, stiff, and would-be-worldly James (whom he continually embarrasses with suggestive remarks), these two gentlemen lodgers concoct a grandiose weight-losing plan "Lose a Ton for Tom" for their friend, Vicky. R. Patrick Warner complements the outrageous Bill Farley very tastefully, creating a very comical character in his own right. David Eastman Greenan as the low-keyed suitor adds an appropriate touch to the play, and as an easy-going and friendly Canadian, provides an interesting contrast to the very British characters Vicky and Henry.

The players and production crew at St. Michael's playhouse have done much justice to Charles Laurence's very humorous play, handling the subject matter and their characters in a completely inoffensive and professional manner. Each actor and actress has taken care to develop their character within the context of the overall production and the other characters, the result being a thoroughly enjoyable and well-done production.



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Editors' Page

On Returning to the Queen City

by Randy Jansen

After an absence of nine months I recently returned to the Queen City, and the physical alterations were much in evidence. City Hall Park is now a popular spot for lunches, the Mall was completed and crowded with shoppers, and the Urban Renewal projects were spreading business around Burlington. The economy seemed to be booming as construction was on the up-swing, unemployment was down and consumer goods were moving briskly. In a span just short of a year, Burlington had gone from just another city to one with an evolving community spirit, dynamism and optimism. Looking beyond the facade of the building and development, however, one could see the lack of concern and effort for human and societal problems.

Among the newly planted trees and sprouting buildings roam the unemployed and the bored and apathetic youth. Officially, the unemployment rate has declined, although this reflects only the insured unemployed. Others who are just entering the job market are not listed nor are high school youths. The energy and cooperation being displayed for the Burlington Square and the Church Street Mall is not seen in the area of unemployment. Where is the effort

and push to promote jobs in the area? One digital plant will not be the solution to unemployment, nor a few service or counter jobs. City Hall should place greater emphasis on the obtainment of decent paying jobs for the citizens of Burlington, and not on the beautification projects.

Burlington also suffers from the lack of manufacturing jobs which pay greater wages than the predominance of service oriented jobs. Underemployment creates as many hardships as unemployment. Loss of self value, a struggle to survive and an absence of a promising future. Productive citizens are lost to the city and to the individual.

Youth centers are chronically needed as employment. Few activities in town are geared to youths, especially for the poor. Roaming the streets day and night searching for action is the way of life for the unemployed youth. Athletic, cultural, and educational programs exist, but are inadequate to serve the vast needs of Burlington youth. A Civic Center should not take precedence over a school or youth budgets.

For those who are charmed by the new parks and development should search further and view the

reality of poverty in the city. It can not be trimmed with icing or hidden by fountains. Poverty is a crime against people and against society. It exists because citizens look to poorly administered government programs for a solution. They have too often proven insufficient for the needs of the poor, handicapped and elderly. Let the enthusiasm for the drive for a Civic Center and Church Street Mall carry to the outreaches, North and South of Burlington. City manpower, City Hall, and community groups should strive for a greater and better Burlington in the form of youth and elderly center, day-care centers, alcoholic and health clinics, a new library and other proposals suited for the betterment of life.

Let us not be wooed with self-satisfaction that Burlington has become beautified visually, while the grayness of human poverty and sadness continue to exist. An observation a friend once made illustrates how a scene will produce two divergent viewpoints. Traveling through the green hills of Vermont, one was struck by the beauty of that which is Vermont, where the other was saddened by the very visible stark poverty. The Burlington community may have the frontage of beauty, but societal problems will not be whitewashed.

Red Clover Alliance

by Richard Greenberg

"NO NUKES! NO NUKES!" boomed the enthusiastic throng. And suddenly a flock of carnival-colored balloons soared high above the crowd, adding a festive touch to an already spirited gathering. Seabrook, you ask? Hardly. In City Hall Park, Burlingtonians have gathered under the aegis of the Red Clover Alliance to inform their neighbors and friends that nuclear power is a real and present danger that must be stopped.

The Red Clover Alliance, a newly formed anti-nuclear group, traces its roots to the Seabrook Occupation which occurred in Seabrook, New Hampshire on May 1. On that date, 1400 people occupied the building site of a nuclear power plant and were subsequently arrested. Detained for nearly two weeks in five national guard armories around the state, occupiers had more than ample time to reflect on the aftermath of their action and on future strategy. Most people believed that local community organizing was needed before any further mass action.

While incarcerated, occupiers organized regional and state meetings to facilitate communication between people and groups from different localities. Vermont got together and set up a statewide meeting for late May. Activists from Burlington were especially eager to meet and talk with each other since many of them had come to Seabrook separately not knowing one another.

With addresses and telephone numbers exchanged, it wasn't long before a meeting was set up in Burlington to discuss the aftershock of Seabrook and the over-all potential for local grassroots organizing. Although there was already an anti-nuclear organization established

(Vermonters for Safe Power) there was a distinct need for a grassroots active organization that would spearhead the drive to educate and involve people from all over Burlington. The Red Clover Alliance was born. Its name derives from a wild flower that grows all over Vermont; Red Clover clearly wished to emulate its natural predecessor.

Its first action, on May 17, organized in conjunction with Vermonters for Safe Power, was a noontime rally in City Hall Park. Besides participating in the rally itself, many activists sought out people in the park and queried them about their feelings and opinions on nuclear power. Often they were unclear about the dangers and disadvantages of nuclear power and this was their first opportunity to speak with someone on the subject. Red Clover realizes there is a vital need for accurate information concerning nuclear power to be as widely disseminated as possible, and with this in mind hopes to set up a speakers' bureau in the near future.

Since May 17, Red Clover

members have participated in a public forum on the Seabrook Occupation at the Church Street Center on June 17, and have helped publicize speaking engagements in Burlington by Harvey Wasserman and Sam Lovejoy, two anti-nuclear activists that were active in forming the Clamshell Alliance. Red Clover members have also represented Burlington in anti-nuke statewide meetings in Plainfield and Middlebury.

Lately Red Clover members have been busy planning for their next event on August 6. Scheduled for that day is a parade up Church Street (which will be closed to traffic) followed by an energy fair with exhibits in Battery Park. The event has a dual purpose: to commemorate the bombing of Hiroshima which took place 32 years ago on this date, and to further publicize the hazards of nuclear energy. The parade will start at 12 noon at the foot of Church Street. Anyone interested in participating or finding out more about the Red Clover Alliance can call 862-3949 10-6 Monday thru Saturday.

Four Days of Action

AUGUST 6

Demonstration at Vermont Yankee Nuclear Power Plant in Vernon, Vt., beginning at 12 noon.

At 12 noon in Burlington there will be a parade beginning at Church Street and a rally and energy fair commemorating the 32nd anniversary of the dropping of the first nuclear bomb on Hiroshima.

In Montpelier, *The Last Resort*, a movie about the Seabrook occupations and activities, will be shown at 8 p.m. at Christ Church.

AUGUST 7

Local Vermont groups will participate in a regional anti-nuclear picnic at Montague Plains, the site of a proposed nuclear power plant approximately 15 miles south of Vermont.

In Plainfield, *The Last Resort* will be shown at 8 p.m. at the Plainfield Coop.

AUGUST 8

In Brattleboro, an evening of movies featuring NBC's documentary of the Brown's Ferry nuclear plant, "Candlefire," will be shown at Brattleboro High School.

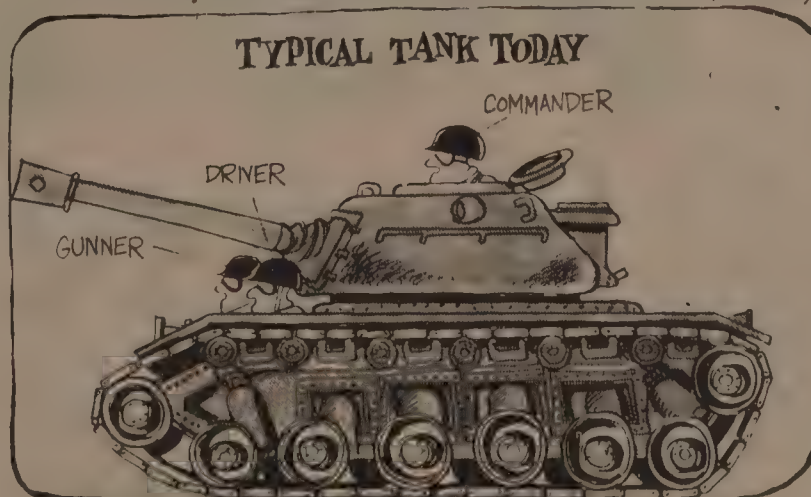
AUGUST 9

On the 32nd anniversary of the nuclear bombing of Nagasaki:

In Rutland, Vt. in the park near the Rutland Shopping Plaza there will be an anti-nuclear and alternative energy demonstration beginning at 12 noon. This demonstration is in response to CVPS's massive investments in the nuclear industry both in Vermont and out of state.

In Brattleboro from 11 a.m. to 5 p.m. at the offices of CVPS on Main Street there will be an ongoing picket. Also, at the Common Ground Restaurant a benefit dinner will be sponsored by South Eastern Vermont Clamshell, ending with the showing of *The Last Resort* at 9 p.m.

THIS YEAR, AT LEAST TWO LABOR ORGANIZATIONS MAY TRY TO ORGANIZE THE ARMED FORCES INTO MILITARY UNIONS. (NEWS ITEM)



Civil Rights Under Seige: *Is the Supreme Court leading the reactionary charge?*

by John Franco

The blackout in New York City of a few weeks ago was a juxtaposition of two divergent trends in American politics, and was symbolic of a coming storm on the political horizon. The contrast between the party atmosphere of the 1965 blackout and the nearly instantaneous social explosion — massive looting and vandalism — which was triggered once the light went out a few weeks ago, underscores the utter desperation into which Black America has been forced. Unlike the racial explosions of the 1960's — which occurred within a general context of the civil rights and black nationalist movements, and are manifestations of frustrated rising expectations — the recent incident of looting in New York was essentially nihilistic in nature. Nihilistic because it occurred in an atmosphere of futility, a futility brought on by a steady attack upon Black political gains which has been brought by conservative quarters since

"the recent incident of looting in New York was essentially nihilistic in nature"

the early part of the decade. These attacks have been brought under the banner of "reverse discrimination" at precisely the time when the bulk of black people are objectively worse off than any time within the last ten years. No apologies were made. Sick of being ripped off, it was time to do some ripping back.

The conservative argument contends that enough has been done to right the injustices against blacks, women and other minorities, and that certain programs which go beyond the pale of color blind liberalism, are in fact encroaching on the opportunities of the majority. The political mood is growing to support such a rationale. The press has recently been filled with accounts which are blows to the black and women's movement: the simultaneous decision by the Supreme Court and the vote by Congress to deny abortion funds to poor women, and President Carter's statement that life is "inherently unfair" to the poor and that government shouldn't be expected to do too much about it. The Supreme Court's ruling on abortion has been but one of many in a recent series which have gone against women and blacks. In the spring term, it ruled it is not discriminatory to deny pregnant women paid sick leave, that blacks who suffer from the discriminatory effects of union seniority clauses have no redress in the courts, and that in order to determine racially segregated school systems to be illegal intentionally rather than via defacto discrimination, must be established. In fact, the Court has distinguished itself as leading the conservative charge against the few modest gains minorities in America have been able to thus far carve out.

For the leaders of the Black community, the Court's trend in the past year has been seen as ominous. Both the NAACP and the recent meeting of the National Urban League expressed concern over the latest "reverse discrimination" case which is being brought before the high court. It is felt that if affirmative action policies are held to constitute reverse discrimination, the recent reversals of black and minority gains will become a rout. The NAACP pledged to gird itself for the coming battle on this key issue.

The first case claiming reverse

discrimination *Defunis v. Odegaard* drew a balk from the Supreme Court in 1974 when the Court refused to rule on the merits of the case, disposing of it by claiming the plaintiff lacked "standing." The suit was brought by a prospective law student who was denied admission to the University of Washington. He claimed that the school's policy of offering 37 of its 150 openings to minority students on a special admissions basis resulted in the admission of black students to the law school who were less qualified than he.

The Court refused to hear the case because Defunis had been admitted to the school after he filed his law suit, and the Court essentially reasoned that he as a particular litigant had nothing to complain about. The now retired Justice William O. Douglas was not impressed by the majority's fancy footwork and wrote a dissenting opinion. At stake was a classic affirmative action admissions program. Most of the applicants for

admission to the school were selected on a combined basis of grade point averages and admissions test scores. But minority applicants were offered a certain number of slots, and only had to compete among themselves as a group for admission. They did not have to compete with other whites.

Douglas reasoned there was no reverse discrimination at work because the special admissions criteria were designed to redress the racial and cultural biases of the conventional grading and testing system, and that special admissions were designed to right the imbalance of prior handicaps. He also attacked the blind faith in grades and standardized tests as indicative of education's orientation towards the "organization man," noting, "The Equal Protection clause did not enact a requirement that law schools employ as the sole criterion for admissions a formula based on the LSAT and grade point averages, nor does it prohibit them from evaluating an applicant's prior achievements in the light of the barriers he had to overcome. A Black applicant who pulled himself out of the ghetto into a junior college may thereby demonstrate a level of motivation and perseverance and ability... greater than the son of a rich alumnus who achieved better grades at Harvard."

Douglas hit on the essential point. One cannot on one hand concede the obvious fact that both subtle and overt forces in this society are at work creating racial and sexual oppression and exploitation, and simultaneously argue that any attempts, no matter how timid, to redress those conditions constitute discrimination in reverse. By claiming reverse discrimination, the conservatives are surreptitiously contending that institutional racism does not exist, that women and minorities are relegated to their slots in life because of their inherent talents and individual capacities. In other words, it is nothing more than an elaborate version of the old "shiftless and lazy" argument of the Jim Crow days.

Unfortunately, Douglas' reasoning did not hold in the case of *Bakke vs. University of California*, a reverse discrimination case which was decided by the California Court and which is now headed for the Supreme Court and is drawing the consternation of the nation's

Black groups. This situation involved a frustrated medical school applicant who was denied admission while minority members with lower formal credentials were admitted. The arguments were nearly identical to those involved in *Defunis*, but the California Supreme Court took a very simplistic view: minority applicants were being admitted solely on account of their race and that this was not permissible. Ironically, the same med school had a special admissions program for applicants from Northern California in order to encourage its graduates to practice in that doctor-short part of the state, and the Court found nothing discriminatory about that.

The dissenting opinion pointed out that if the school were to return to traditional criteria alone, it would be an all white school, as it was prior to 1969 when affirmative action programs were adopted. Taking a similar position as did Douglas, the dissent pointed out that the ruling endowed test scores and grades with more significance than educators themselves gave them. And like Douglas, they believed that discrimination was being confused with the redress of it. "There is indeed a sad irony to the fact that the first admissions program aimed at promoting diversity ever to be struck down under the 14th Amendment is the program the most consonant with the underlying purposes of the 14th

"Both the NAACP and the recent meeting of the National Urban League expressed concern over the latest 'reverse discrimination' case which is being brought before the high court"

Amendment. The use of racial classifications to promote integration or to overcome the effects of past discrimination is neither suspect nor presumptively unconstitutional. In a society free of the perdition of past discriminations, the courts might well reject all attempts at racial classification. We seek, however, to provide practical remedies for past discrimination and to eradicate the effects of prior segregations."

It is astounding that the question of reverse discrimination is being seriously entertained at all. The conservative argument would lead one to believe that substantial gains in racial equality have been made in the last ten or 15 years. The facts indicate quite the opposite. The economic stagnation of the past few years has had a devastating effect on all the

"For the leaders of the Black community the Court's trend in the past year has been seen as ominous"

underprivileged in this country. A recent Census Bureau study pointed out that in 1974-75, the number of poor in America increased by 10% to 25.9 million, due to the whipsaw effects of inflation and unemployment. During this same period, the median real income of blacks showed no gain, while the number of black poor increased by 5%. Overall Black unemployment is pegged at 12.5%, while the rate for Black youth is at over 40%. Hardly an increasing standard of living or an eradication of poverty and hopelessness.

The ability to climb out of the pit and

achieve equal opportunity is little more than a liberal's pipe dream. A recent Labor Department study indicates that women and Blacks still earn substantially less than white men in all age groups, at every educational level and in every occupational group. Even though one may achieve the level of educational achievement which traditional liberal thinking claims is the key to the end of race and sex discrimination, earnings will none the less consistently and proportionately run lower than those of a white male counterpart. The earnings of Blacks, for example, consistently run at 60% of those for white males, regardless of the level of education. Women on the average earn 55% of what white men make, dropping in fact from 64% in 1955, and generally can hope that at best they will make 60% of a white male's wage. (See chart)

Of course most women and blacks are tracked into the lower paying jobs, and thus account for a disproportionate share of the low paying jobs. Nationally, women are clumped into clerical, service, and textile manufacturing positions. Thus, half of all women earn from \$5-9 thousand annually while only a fifth of men make as little.

These trends are important for the reverse discrimination debate in two ways. First, it indicates that for the most part, the minorities in this country are

still very effectively screened from attaining higher education and from getting the higher paid greater skilled jobs which accompanied that education. Secondly, even if higher education and better jobs are achieved, women and Blacks can be assured that discrimination will continue, that white men with the same training, skills, and job classifications will continue to carry home a substantially fatter pay check.

It is obvious that neither color blind liberalism nor the measures for affirmative action taken to date have made a substantial dent in the lives of black people or women. The normal mechanisms of the contemporary economic crisis have undone much of what civil rights legislation had hoped to achieve. The numbers of black poor has increased in quantitative terms, the level

of misery for those poor has increased qualitatively, the opportunities for a better life have increased but marginally, and racism continues to pervade all the levels of the economy from the car wash to the university.


The U.S. Supreme Court will have to face this issue squarely in the coming fall term. The essential question will be racism in America, and the Court cannot have it both ways. It will either uphold the redress of racism in this society as

(continued on page 24)



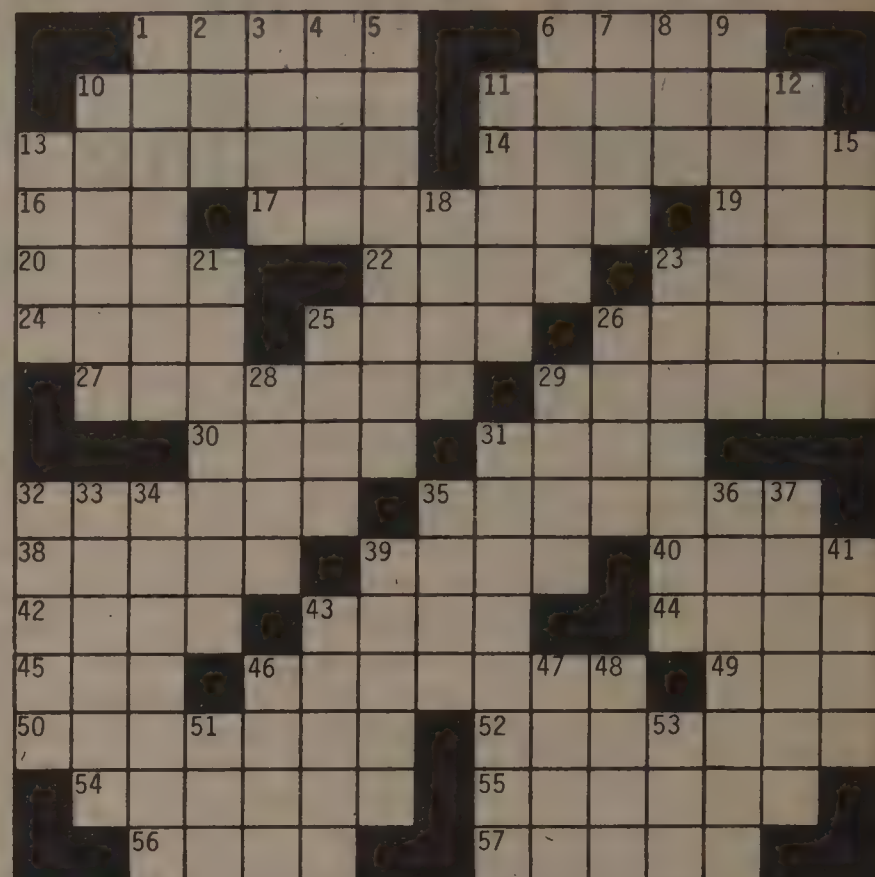
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collegiate crossword



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ACROSS

- 1 Thin, flat cracker
6 Dance routine
10 Defense mechanism
11 Plant shoots
13 Post office job
14 Erratum
16 Paddle
17 Clothing
19 Bathroom
20 Mr. Arkin
22 Beauty mark
23 Airborne object
24 Window part
25 " — we forget"
26 — tube
27 Flower parts
29 Most independent
30 Carry on
31 Sheet of ice
32 Is in the driver's seat
35 Mule of the movies
38 Colorful flower
39 Cafe au —
40 Tennis great
42 Formerly

- 43 College in Houston
44 Stratagem
45 Assam silkworm
46 Musical interval
49 Fifth —
50 Lightweight fabric
52 Mentally exhausted
54 Muffle
55 Nixon cabinet member, and family
56 Picked a card
57 Town in Belgium

DOWN

- 1 Guarantee
2 Mr. Buchwald
3 Square's partner
4 Sicilian volcano
5 Military unit
6 Backbone
7 The GMAT, for one
8 Corrode
9 Type of candy
10 Australian sights
11 Food fish
12 Performs like Dorothy Hamill

- 13 — opera
15 Tennis great
18 Mr. Hart
21 Closest
23 Patella
25 Eye part
26 Golf club
28 Jack Benny's wife
29 Like old ginger ale
31 With 36-Down, Polynesian kingdom
32 With 47-Down, police setup
33 Like most roads
34 Preserved, as fodder
35 — lift
36 See 31-Down
37 Pushes
39 Cheer up
41 Caught sight of
43 Freshen
46 Aspect
47 See 32-Down
48 Broadway show
51 Swiss river
53 Furry

classified

For Sale, 2 new oriental rugs, 13' x 5', 12 x 3'. Handmade, plush, predominately green with pastels. Insured value \$1300.00, asking \$700.00. Will negotiate. Call 658-0587 weekdays after 5 p.m.

1 or 2 bedroom apartment available starting August 14th. Located on Main St., a few minute walk from campus. If interested, call 862-5014 between 5 and 6 p.m. Ask for Warren or Sandy.

Attention — peasants, yeomen, gentry, nobles and all such good folk: The Society for Creative Anachronism, Inc. bids you welcome. We are a non-profit, national, educational organization which attempts to recreate and relive the Middle Ages of our ancestors. Members are encouraged to study and participate in the military skills, the arts and sciences, and the entire lifeways of Europe between 800 AD and 1650 AD. For information and membership, contact Mairi Squire, 52 Simpson Ct., So. Burlington. 862-9567.

Responsible, mature English student requires work: day care, babysitting, care of home while parents away, good housekeeper, excellent references. Available until September 30th. Call 862-9464 and ask for Ann.

Desperately needed: 3 or 4 bedroom apartment anywhere in Burlington area for school year. Will pay up to \$375 — \$400. Call 862-3776 (nights) or 658-4911 (days) and ask for Scott.

Wanted: two dynamite roommates to share apt., Pearl St., \$75 month + utilities. Available Aug. 9th. Call 862-2059.

I want to rent a 2-3 bedroom house or apartment for months of September and October in Burlington/Mallets Bay area. Call 862-3776 (nights) or 658-4911 (days) and ask for Scott.

For sale — 12' canoe, \$150; motorcycle helmet, 20, new condition; skis, Alpine, x-country; "gesad" turn table; 2 month old CB + antenna; old bed frames; call Bill 863-3763 after 9:00 p.m.

The Center for Service Learning at the University of Vermont is recruiting volunteers for various summer positions. These positions are listed as follows. If interested contact: Peggy Roy at 656-2062.

A recreational supervisor is needed to participate and supervise with small groups in activities such as volleyball, handball, badmitten, etc.

A teachers aide is needed to aid teachers with individualized classes.

Special Ed. major? How about keeping scores for bowling games for retarded adults in a two hour bowling program on Tues. afternoons from 3:00 — 5:00.

Assistant is needed to work with a blind client on a specifically outlined program of basic perceptual-motor skills, sensory-motor integration, and social and personal hygiene skills.

Vermont Dept. of Health Food and Lodging Regulations needs someone to organize a new system for issuing new licenses. They are changing their license system from a yearly renewal system to a permanent system.

Someone is needed to inspect children's summer camps, and draft and update environmental health regulations for children's summer camps.

The Health Dept. needs someone to personally contact families interested in knowing about health care for their children.



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Features

Caught Up in the Unification Church

by Randy Jansen

Four years ago this summer I was a prisoner in a religious cult under the name of the Unification Church. It was a type of imprisonment that is little understood by the general populace who have not experienced its effects. Physically, I was free to walk around as no gates barred my movements and no guards were prepared to stop my coming and going. Far worse than physical restrictions was the imprisonment of my mind, my emotions and of that which distinguishes me as an individual. Through various and successful means, the Unification Church had brainwashed me to the point where I was not the same person I was before my mind was ravaged and raped.

recognized as ineffective as the subject knows what his captors are attempting to do. His defenses are up and alert to remain in control. His resistance must first be broken before brainwashing can be attempted. Ironically, the more pressure on a subject, the greater his resistance. The subject's greatest defense against mind control is his knowledge of the intentions of his captors.

A more effective and dangerous mode of brainwashing is one which is accomplished subtly, where brainwashing is not perceived by the prospective member. The subject sincerely believes his mind and actions are his own, while in the meantime, they are manipulated to adhere to a pre-set philosophy. Legality of this process still remains a

Deception is the rule here. A prospect must be made to believe that he will not be influenced by a particular ideology. This is the reason for the original deception, and insures maximum appeal to people on the street and on the campuses. When at the Unification Church Center, all efforts will be concentrated on inducing you to a weekend retreat.

Weekend retreats are the main source of Unification Church converts. Brainwashing is most intensive at these retreats, and where the majority of dramatic alterations of one's way of thinking occurs. A description of a weekend could be summarized as one of dizzy speeds of activity and intense emotionalism. Nerves are strained, senses are shocked, and the mind finally retreats into the spectrum of blind acceptance.

Of paramount importance to the success of a weekend retreat is isolation. They are physically isolated often miles from the nearest town or community. To reach them usually requires long hours of driving. You are encouraged to leave your own car at the Unification Church center, and be driven to the retreat by Moonies. If, however, at any time during the weekend, you desire to leave the premises, you will not be given transportation home. You remain a virtual prisoner of the Unification Church for the weekend, physically. (Mental imprisonment comes later.) Telephones are also not available for use.

Isolation serves an essential link in the mind control process. You are separated from family, friends, and any outside influence. Your entire weekend is spent in the company of a one-minded community. Unification Church members will claim this is to avoid distraction, but the real reason is to prevent dissention. There is no one to talk to who has contrary views to the Unification Church's philosophy. Any objection you may raise is quickly put to rest by Moonies. You have absolutely no support if you present a dissenting viewpoint. You are now totally involved in a total immersion process, where only one pattern of thought becomes acceptable, encouraged and permitted.

Upon your arrival at the retreat to the time you leave you are never alone. A member of the Unification Church is your constant companion. His duty is to insure you don't converse with other new prospects who may have doubts about the weekend. He will accompany you everywhere, even to the bathroom. At night, he will sleep close to you in case you get up in the middle of the night to ponder the day's activities. Constant surveillance is their purpose. Your personal Moonie will also continually spout Rev. Moon's principles to reinforce the many lectures you will hear that weekend. You are never

allowed a single moment to reflect on what you hear or do. Personal introspection, often taken for granted, is an impossibility at a Unification Church retreat.

Weekend activities are carefully planned and monitored so free time is unavailable. From the moment you rise, to the time you lay down to sleep, you are involved in some activity. An itinerary of a day's activities will more clearly illustrate this. You rise at 5:00, wash up, and perform some calisthenics. The first series of lectures commences at 6:00 and ends at 9:00. Some songs and a group dance later, breakfast is taken at 9:30. Over breakfast, you discuss the morning's lectures. Questions continue to remain unanswered as you are told that the next lecture will explain everything. From 10:00 to 1:00 there are more lectures. More discussions until 2:00. A fast moving and a strangely emotional game begins at 3:00. Lunch is a repetition of breakfast with a discussion of the afternoon lectures. Your questions will not be answered here either. "Patience," you are told, "as understanding will come in later lectures." Another series of lectures continues from 3:30 to 7:00. More discussion. Dinner at 7:30. More lectures till 10:00. Group discussions until 12:30. Cleanup and bed at 1:00. A vicarious schedule by any standard. Your time has been strictly structured to the minute. This schedule does little, however, to show the intensity and emotionalism of the activities to a person's spirit. Everything is designed to break the resistance of a person, to make him/her receptive to new ideas and concepts of the U.C. The number of new converts at the end of the weekend attests to their mastery over the spirit of new prospects.

Throughout the weekend, your senses, mind, and body have been assaulted. You are

weekend, but the largest hurdle has been overcome — you are in and a new member.

Your new life begins at 5:00 the next morning. A hasty and inadequate breakfast and you're on your way to some assigned work selling flowers or candy on the street, or in one of the many companies the U.C. owns and operates. Twelve to fourteen hours after a lunch of one or two bean sprout sandwiches, you are back for dinner. That night you see prospects just like you were a few days ago, only this time, you attempt to draw them into the U.C. (Witnessing is the term psychology; as you are urging someone to join an organization, you are reinforcing your conceptions about that organization.) The night's activities ended, you fall asleep at 1:00 with just four hours of sleep.

This is your way of life for as long as you are a member of the U.C.

Any outside contact is discouraged and often monitored. Finding time to write letters is an impossible feat to accomplish. New converts who attempt to use the telephone find a member by their side urging you to hurry so you can join the group's activities. U.C. theology is total, as no outside information is allowed to permeate a U.C. enclave. If parents or friends come to visit, a U.C. member is always present. Parental disagreement with the U.C. will often cause you to be transferred to another center miles away, often on the opposite coast. You soon realize the fear of being tainted by the outside world. Anyone who refuses to adhere to the U.C.'s philosophy or believe that Rev. Moon is the Messiah is "Satanic," in league with the Devil. Association with those considered Satanic will decrease your chances to "purify" yourself in order to become "perfect." Hatred, not love, not

"Nerves are strained, senses are shocked, and the mind finally retreats into the spectrum of blind acceptance."

In the following article I will attempt to explain how brainwashing is effected on converts of the Unification Church and other similar religious cults. It is a systematic process that ultimately deprives the one who is brainwashed (mind-controlled, mind-manipulated) of his basic civil and human rights — particularly the right of free thought to determine one's own actions. Brainwashing is thorough and complete, often leaving the individual's mind as an empty container to be filled with demogy, slogans, and hate to fill the void.

A warning is inherent in this article. No one can be certain that they are resistant to brainwashing. No matter what your age, your education, your philosophy or your political leanings, you too are susceptible to those who wish to manipulate your mind. Advance preparation is no guarantee that brainwashing will not be successful. There is no vaccine for brainwashing, and more frightening, no absolute cure for its effects. Emotional and psychological scars can and do last for years, sometimes for a lifetime.

Brainwashing is defined by the Webster's as "to indoctrinate so intensively and thoroughly as to effect a radical transformation of beliefs and mental attitudes." This is exactly what Rev. Moon, head of the Unification Church, desires in his new converts, a complete subservience to his ideology without question. Essential to successful brainwashing is a control of an interested party long enough for mind control to take hold. One practice is to physically restrain and physically assault a person to alter his beliefs. It is

question in the American courts. Legal questionality of these techniques does not deter Moon and the Unification Church from indulging in its practice. Protection for its use is claimed under the First Amendment for freedom of religion.

Contact with a Unification Church member (Moonie) is often made on a college campus or the street. A smiling Moonie greets you with clean cut looks. You are soon engaged in an earnest conversation. An initial step in brainwashing has been accomplished. How can you resist this charming and smiling person? There is no perceived danger here. Observing closely, you will find conversation has centered around you, your background, lifestyle and aspirations. Almost everything that you say is accepted willingly if not enthusiastically by the Moonie. He/she seems to want to know all about you.

Aware of it or not, your ego has expanded in just a few minutes. Interested, you are open to her suggestion. It will vary depending on the location in the country but basically the message is, "Come and visit us as you are welcome to come and share your thoughts." You may be invited to join a commune, a group discussing the world's problems or an action organization dedicated to social work. What is not told is that the organization is founded on the Principles of Rev. Moon. You may also ask if the organization has religious affiliation. "No," you are assured, "all philosophies, and religions are welcomed." Another favorite recruiting tactic is an invitation for a free dinner. This is particularly inducing for hitch-hikers, students, and those down and out.

"I am the thinker

I am your brain...

and with that as the bullet

we can smash the whole world."

exhausted, often hungry. Repetition of lectures and songs are driven into your head. You are alone, away from outside contact and thoughts. Peer pressure to conform is difficult to challenge. Emotion rises to a ferment almost to the point of agitation. People shout during the lectures, the songs are sung and almost screamed out by the participants, with no time to reflect on the day's activities. By the conclusion of the weekend, you have signed up as a member of the U.C., receiving the congratulations on your new found way of life. Brainwashing is seldom conclusive with the

pity, is the sentence those outside the U.C. receive.

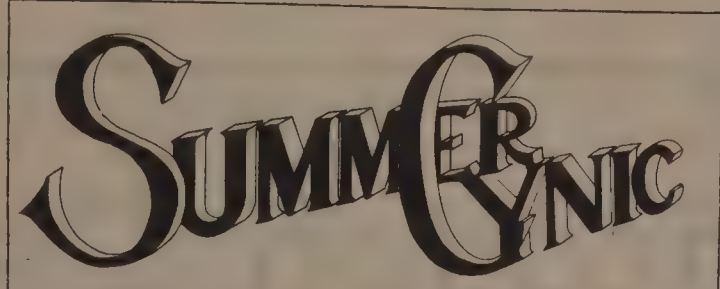
Money, though, is not hated in the U.C., but only if it remains in your personal possession. Believing wholeheartedly in the U.C., you hand over any possessions, cash, bank accounts or stock to the U.C. You are encouraged to seek money from your parents for "living expenses," which ultimately end up as U.C. money coffers.

Your former life and ways vilified, the U.C. now seeks to wipe out your identity as an individual. Everything is

(continued on page 18)

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Bound and Gagged By Rev. Moon

(continued from page 17)

communally owned, including your clothes and other personal effects. All work, any action, is done for the betterment of the U.C. at the expense of the individual. You become a cog in the machine, and as such, find yourself expendable. Overworked, underfed, and psychologically demoralized people are of no concern to the U.C. You are expected to be able to move on a moment's notice, to work long hours for the U.C., and put forth the aspirations of the U.C. before your own. Even your name is no longer sacred. To shed all aspects of your former life, you choose another with which to begin your life anew.

The above illustrates the process of brainwashing only to a limited extent. Techniques of mind control cannot be fully appreciated until experienced. A reader could scoff and wonder why if you work long hours, are

ill-fed and constantly barraged with an alien doctrine, you don't just up and leave. The answer is that you have been brainwashed and realization of that fact never sets in, until mind control has been broken.

Lack of involvement with outside material and with the range of conversation centered around U.C. philosophy, a Moonie utilizes a smaller vocabulary and shorter mind processes. In Orwell's 1984 was called "mindspeak" and its purpose was to simplify language so complex and individual thought becomes impossible. The U.C. wants no fine or deep thinkers, only followers. A Moonie does little or no thinking for himself. His food and shelter is provided (inadequate as it is) for him, and his daily tasks are assigned to him. Little thought is given to the future as the U.C. will decide that for him. (If you talk to many Moonies, you will soon detect a similar way of expressing themselves, a limited but common vocabulary.)

Consequences on the mind of an individual due to mind control are severe, widespread, and pervasive. A Moonie can no longer call his mind, thoughts, emotions, and thought processes his own. All are subjected to and replaced by the all-encompassing thoughts of Rev. Moon as incorporated in U.C. philosophy. Independent thought and consequently independent action remains foreign to the Moonies. Rev. Moon has successfully implanted his thoughts into the mind of Moonies created by brainwashing.

Moonies are psychologically bound to the U.C. and its practices. This bondage appears to the Moonie as voluntary, but it is actually mind coercion. Life outside the U.C. becomes unimaginable and unthinkable. U.C. brainwashing gears Moonies to regard the U.C. as the only home and Rev. Moon and his wife as the "true parents."

Striking and damaging evidence for the purpose of brainwashing originates from Rev. Moon himself. "I am the thinker, I am your brain. Our strategy is to be united to one within ourselves, and with that as the bullet, we can smash the whole world. Even if you have to be beaten or driven out to the plain of death, if you are ready to obey your "true parents" in utter devotion, then you are sure to go the heavenly course..."

Charges of brainwashing have been laid and documented against the U.C. and Rev. Moon, but they are protected and shielded from most attacks by the First Amendment. Practices of deceit and brainwashing by the U.C. should place it outside the bounds of religious freedom and subject it to criminal charges. Rape and manipulation of a mind is something a democratic and civilized society should not and can not tolerate.

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Hooking Up with Alternative Sources of Energy

by Lisa D'Alessandro

Turn around America. Up and over that hill of overindulgence lies the land of tomorrow. We can no longer turn our backs on the demanding need for conservation of energy. We have heard it all before and controversy over the subject has flared, but perhaps homeowners as individuals have become lost in all the turmoil. How can the consumer begin to conserve energy and best benefit himself? Well, there is something new in town called ERG. ERG (Environmental Resource Group) is the name of a new products center in Williston operated by Jill Farnham and Perry Kleine who recently opened the center which will handle the sales of various energy-conscious products.

The center is located on Route 2 near Tafts corners and can be easily spotted by the forty foot windtower erected in front of the store. The windtower is just one of the products being sold. Given enough wind, three large blades revolve around at speeds high enough to operate their reconditioned 1932 model Jacobs generator. The generator can provide direct current (DC) which is then converted to an alternating current (AC) by a Gemini Converter. In cooperation with Green Mountain Power, the store plans to obtain its necessary electricity from their windtower. A good wind site is one without hills and trees and such an area is a prerequisite for these windtowers which can provide approximately 300-500 kilowatt hours of electricity per month. For a household, this amount of electricity would be almost 2/3 of the monthly intake. The windtower is being sold for around \$6000 with the Gemini converter included.

Jill Farnham explained many of the products the store carries, beginning with the water saving devices. She pointed out that on a yearly basis, the average American home uses several thousand gallons of fresh water which cannot be replaced.

One device aimed at assisting in water conservation was the "Aqua-Miser" shower head. This shower head causes the water to be aerated with a constricted flow, giving the same action as the conventional shower head only using less water. The Products Center's table top demonstration of two shower heads revealed that for the same duration of time, the Aqua-Miser used one gallon of water as opposed to the more than three gallons used by the conventional head. The Aqua-Miser also has a shut-off valve which allows control of the spray. When water heating and sewer costs are considered, the actual monetary saving to the consumer is subtle, even though the initial investment is only about \$15 which includes a 30-day money-back guarantee and a five year warranty.

Next in the line of the water savers was the flush toilet, by far a household's greatest waster of fresh water. The technology



behind the flushing concept is based on a continuous flow of fresh water into the bowl during the siphoning action. However, fresh water coming into the bowl after the siphoning has started is unnecessary and may be conserved. The conventional process uses about seven gallons of water. Forty-five percent of this fresh water utilization can be saved with the Products Center's "Flush Tank Water Saver." This device is a thermoplastic rubber fin which fits in the tank and works as a dam holding back that unnecessary water flow. It's simple to install and can be purchased for a modest cost.

Another product which would totally replace this flushing mechanism is put out by Ercon. For this tank the siphoning works on an air pressure system. The device's quick flushing action uses only two and a half gallons of fresh water.

A totally new design is a toilet which uses no water at all, and resembles a three foot high plastic box. Inside, the bottom is lined with several 120 watt heating coils. Over these coils a layer of peat moss is placed. What we are working with is the principle of decomposition. Everything inside is fully oxygenated, which combined with the heat, enables decomposition. All moisture and odor is immediately taken out of the housing by a 20 watt fan which is attached to a vent that leads up to the roof. Since decomposition requires carbohydrates, it is encouraged to also put in kitchen garbage. At the end of a year, what has been composited, an inch of dry dirt which has settled in a bottom tray, is scraped off and thrown away. Jill explained she had one in her home and was remarkably pleased with the results.

Moving away from the water savers we find something cherished by those of us who spend the long, cold winters up

here — heat. The Products Center carries a line of "Tempwood" wood burning stoves. These stoves produce 35,000 to 55,000 BTU's per hour and depending on the model, will heat from two to six rooms. The stove is airtight and works on a down-draft principle so that it heats for twelve to fourteen hours without refueling. The Products Center will be heating their store this winter with such a stove. Litton microwave ovens, also being sold, use a 110 AC current instead of the 210 current used by conventional ranges. Not only are these microwave ovens great savers of electricity, they are also a great convenience in the kitchen. Food may be prepared in one quarter of the time taken in a conventional oven. Microwave ranges, also up for sale, have stove top coils which need less electricity for heating and the pans beneath these coils efficiently reflect the heat. All microwave ovens are continuously cleaning themselves due to the composition of the oven walls. Self-cleaning ovens, in contrast, must be turned on at 700 degrees Fahrenheit in order to self clean.

Finally, in one room of the store, is a stone lined tank which is connected to the Sun Works Solar panels on the roof. Inside each of these panels is a closed loop through which runs a mixture of water and antifreeze. The sun heats this mixture at about 200 degrees and the mixture comes into the home to the tank. Inside the tank, heat is exchanged for hot water. The tank also contains a standard electric coil which would ordinarily heat the water in the event of three to four or more days of rain.

The ERG Products Center is also selling down comforters and flannel sheets for extra warmth. One room of the store has been designated a reading room and contains a full line of energy books. I encourage everyone to at least go and browse.



**SOUPS, SALADS
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167 Main Street

VPIRG: Alive & Well

by Scott Sartorius

VPIRG is one of those organizations you read and hear about but have absolutely no idea who runs it, how it's run, or where it is. One might be led to believe that an organization which constantly appears in statewide headlines must be a well-staffed, well-financed, somewhat bureaucratic business. Well, a look at VPIRG's third story office on State Street in Montpelier quickly dispels any such false images.

Once you figure out where 26 State Street is, you have to climb an ominous flight of stairs, squeeze by a bulky Xerox machine, hang a sharp left and voila, you're there. Your entrance might be blocked by a stack of old newspapers or reports waiting to be assembled, but you become quickly reassured when you glance at the walls covered with newspaper clippings, maps, letters, posters, and bumper stickers.



Asst. Director Leigh Seddon and lobbyist Chuck Sheketoff develop strategy.

Then you'll notice that the topic of conversation sounds like an insider's guide to Montpelier, as the bearded lobbyist tells the red-haired director that Gov. Snelling sped by him that morning on the interstate while doing about seventy-five. Then it will switch to whether or not "Jerry" and the consumer fraud division are going to drag Central Vermont over the coals for some misleading advertising.

In all reality, though, VPIRG is a far cry from a fun and games operation, and the group has become a successful proponent of social change in the state of Vermont. Whether it be working on legislation in the State House or spearheading a drive to ban nuclear energy plants, VPIRG's five year existence has, and will continue to be, a worthy one.

VPIRG's director, Herman (nobody calls him Herman) "Whitey" Bluestein sat in his rocking chair in his partitioned office and talked about past projects and future plans for VPIRG. Bluestein, who took over the reins of VPIRG from Scott Skinner in July 1975, is an enthusiastic young lawyer with high hopes for the group. This year's past track record is an indication that VPIRG is working effectively to accomplish what they see fit — especially in the Vermont legislature.

Essentially, VPIRG is financed by contributions from college students within the state and also from citizen members. The "ruling" body of the group is an elected student Board of Trustees whose duties are to choose areas of study, organize student participation and action, and to select and direct the small group of paid staff members which includes a full-time lobbyist, Chuck Sheketoff. Since the bulk of the research done at VPIRG is done by students on a volunteer basis, a large campaign will be launched this fall to recruit prospective members.

Bluestein said that above all, the main goal of VPIRG is to "train students to become effective advocates of social change." He added that along these lines, they are teaching students to develop researching and advocacy skills, especially in the areas of writing, speaking, and lobbying. "Students have a real headset for research on social change," Bluestein said.

Probably the coup for VPIRG during the past year was when they dealt the nuclear power industry a "resounding defeat" by coordinating anti-nuclear votes last Town Meeting Day. The group was also instrumental through lobbying efforts in the passage of six legislative bills this past session. These bills were: (1) H.126, a bill requiring legislative approval



Seddon lounges among stacks and stacks of paper.

before any radioactive waste storage site or fuel reprocessing plant is built in Vermont. (2) H.48, the Phosphate bill prohibiting detergents containing phosphates from being sold after January, 1978. (3) H.80, a bill authorizing the Health Department to regulate dental and medical X-ray machines and operation. (4) H.166, a bill authorizing low interest loans to homeowners wanting to insulate their homes. (5) JRH 35, a resolution directing the Agency of Transportation to develop a car/vanpool policy and program to take advantage of federal matching funds.



Director Whitey Bluestein hammers away at the ol' typewriter.

photos by Scott Sartorius

(6) H.366, a bill to modify the Health Policy Council incorporating many of VPIRG's suggestions.

In addition, VPIRG has published a number of reports and studies concerning such items as drug prices, the small claims court, and medical X-rays, to name a few. As far as the upcoming year goes, the group is going to continue lobbying efforts on bills that didn't make it through both houses last session. These issues include curtailing utility advertising (except educational advertising), a road salt ban, tax breaks for using solar and wind as sources of power, substitution of less expensive generic drugs for brand name ones, bottle bill amendments, sliding registration fees for fuel-efficient cars, and further energy conservation measures. Additional studies and guides are also in the works.

All in all, VPIRG is an organization that gets the most out of the least. With limited staffing, workers, funds, and space, as Bluestein put it: "We have been successful."

(In the next issue of the Summer Cynic, VPIRG will have a lengthy spread so that any persons interested in getting involved can learn more about the group.)

A Bit of Misleading Advertising

The Vermont Public Interest Research Group, Inc. (VPIRG) last week filed a formal complaint against Central Vermont Public Service Corporation (CV) for deceptive advertising. Complaining to Attorney General M. Jerome Diamond, the consumer group charged the state's largest electric utility misled the public in several newspaper advertisements by claiming electric hot water heating was cheaper than gas or oil heaters.

In a letter to Attorney General Diamond, VPIRG Director Herman Bluestein said the ad, which ran in at least five Vermont weekly newspapers last April, was deceptive for three reasons. Bluestein charged the ad implies electric hot water heating is cheaper than gas or oil when this is not true. He also said the total monthly rental of the advertised hot water heating system, including off-peak meter, is more than twice the cost stated in the ad, and finally the ad contained a meaningless figure which implies a low price without offering consumers a means of comparison

with other sources.

Bluestein said, "We are asking the Attorney General, through his Consumer Protection Division, to order CV to stop running this misleading ad and stop making similar claims. We also ask the Attorney General request CV to correct its claim in those newspapers and other media which ran the ad."

"Once again, EV has clearly misled the public. Electric hot water heating is more expensive than oil, gas and solar, according to energy authorities. Electricity is the most inappropriate and inefficient fuel for heating water," the VPIRG Director said.

Bluestein said the Public Service Board, which also has jurisdiction over utility advertising, has failed in its duty to review and insure accuracy in utility advertising claims. "The Public Service Board, which by law is supposed to regulate utilities, is aware of this misleading utility advertising campaign and yet has done virtually nothing. Consumer concerns about utility advertising have fallen on deaf ears at the PSB, and we are going elsewhere to complain."

Wining & Dining



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5 Bakery Lane, Middlebury, Vt. 802-388-2349

A meal in a bowl. Lunch and dinner. Each day two different soups (large and small); Quiche or summer salad; a homemade bread; and a homemade dessert. An epicurians delight. **B.T. McGUIRE'S**

152 Church St., Burlington

A unique atmosphere and pleasant surroundings makes B.T.'s an area favorite. Open Monday thru Saturday at 11, Sunday evening at 7. Excellent sandwich menu available throughout the day and evening. **BENNERS HOMESTEAD**

Rt. 7, New Haven.

Closed Mondays. One of the best meals around, served family style in an old fashioned homestead. Well stocked menu varies with the seasons. 453-3604.

BLACK ANGUS

1710 Shelburne Rd., So. Burlington.

Open for lunch 11:30 - 2:30 Monday - Saturday. Dinner is served 4-10:30 p.m. Monday - Saturday, 12-9:30 p.m. Sunday. Top quality steak and fresh seafood. 862-0244.

BUONO APPETITO

Shelburne Rd., Shelburne

Open 4 p.m. daily. Italian-American cuisine in a pleasant home setting. 895-2232.

CAFE SHELburne

Restaurant Francais, Rt. 7, Shelburne across from the Shelburne Museum.

Offering a unique selection of French specialties. 985-3939.

CARBURS: 119 St. Paul St., Burlington.

Open 7 days, dining on two floors with an unbelievable sandwich menu. Fine atmosphere. Serving full menu Sunday - Thursday till 10 p.m. Friday & Saturday till midnight. 862-4106.

CHARLY B. GOOD

15 Center St., Burlington

Burlington's only outdoor cafe. For lunch, dinner, or munchies. Salads, sandwiches, vegetarian dishes, desserts - all homemade.

FINBAR'S

167 Main St., Burlington

Dine under the palms. Sip exotic drinks. Savor the daily entree, homemade soups and homemade desserts.

FIRE AND ICE: 26 Seymour St., Middlebury.

This fine restaurant serves lunch and dinner every day as well as cocktails til midnight. Atmosphere is Early American-oriental and menus are varied. Porch dining, air conditioned, Master charge and VISA. For dinner reservations call 388-9436.

H.M.S. BOUNTY

520 Shelburne Rd., So. Burlington

Unique atmosphere reminiscent of an English pub. High quality throughout. Nicely varied menu. Prices range from \$4.75 - 9.95. 864-0531.

THE HUTCH

Jeffersonville, Vt. 644-2674

Our European dinners require eight hours to prepare and are cooked specially for you by advanced reservations at our cozy farmhouse inn.

OFFICE

103 Church St., Burlington.

Open 7 days. A pleasant atmosphere. Large, well prepared sandwiches the specialty. 863-9104.

PAPILLON'S PUB ON THE PARK

139 Main St., Burlington.

New intimate atmosphere, new menu featuring luncheons served from 11 a.m. - 10 p.m., hors d'oeuvres, Happy Hour daily, Wednesday is ladies night.

FRESH GROUND COFFEE HOUSE

173 Church St., Burlington.

Specializes in the natural foods - teas, ratatouille, beggar's banquet, and folk singers entertaining. 864-9663.

ROSEBUD CAFE: 66 Main St., Middlebury.

Upstairs dine in an intimate relaxed atmosphere. The menu includes a unique selection of Eastern specialties as well as your favorite All American fare. Downstairs strike up a conversation over a pizza and then keep your cool with one of our Summer Specials. Open from 11:30 a.m. - 1 a.m. daily. 388-6884.

SIRLOIN SALOON

Shelburne Rd., Shelburne.

Open daily 5 - 10 p.m., Friday & Saturday till 11 p.m. A steakhouse with Old West decor, open pit broiling, three salad bars, Western choice beef prepared on the premises, lobster, chicken, and crab. Beautiful Victorian lounge. Prices from \$3.75 - 9.95. 985-2200.

SWISSPOT

1242 Shelburne Rd., So. Burlington.

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THE SNACKERY: Burlington Square Mall.

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147 Main St.

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HANNIBUL'S

152 Church St., Burlington

Monday draught special - All

Summer Calendar

Summer Calendar — August 5th — August 31st

FRIDAY, AUGUST 5

BURLINGTON

Champlain Shakespeare Festival, "Two Gentlemen of Verona," at UVM's Royall Tyler Theatre, 8 p.m.

Vermont Mozart Festival presents a Schubert Festival in the Coach Barn at Shelburne Farms, \$5. High School Music, Patrick Gym, 8 p.m.

SOUTH WOODSTOCK
GMHA Horse Show

STOWE

Fifth Annual Stowe Craft Show at the Stowe Elementary School, 10 a.m. — 9 p.m., thru Aug. 7th.

Stowe Summer Playhouse, "A Thousand Clowns."

WILMINGTON

Mt. Snow Craft Fair

WINOOSKI

St. Michael's Playhouse, "My Fat Friend."

SATURDAY, AUGUST 6

BONDVILLE

Stratton Mountain Bluegrass Festival, 12-7.

BRANDON

St. Thomas Church Food Sale, 10-2. Town Hall, Antiques Fair, 10-6.

BARTON

Orleans City Arts & Crafts Fair, 10-5.

BURLINGTON

Champlain Shakespeare Festival, "Macbeth," at UVM's Royall Tyler Theatre, 8 p.m.

Vermont Mozart Festival closes the season with Bach at St. Michael's Chapel, Winooski, \$5. High School Music, Patrick Gym, 8 p.m.

Lecture, "Language Development in Children," Church St. Center, 9 a.m. — Noon, \$6.

GRAFTON

White Church, Yankee Male Chorus, 8 p.m.

JACKSONVILLE

Bazaar, 10-4.

KILLINGTON

Foot Race to Killington Peak, 10 a.m.

STOWE

Stowe Summer Playhouse, "A Thousand Clowns."

TOWNSHEND

Common Grace Cottage Hospital Fair Day, 11-9.

VERGENNES

Otter Creek Mini Marathon Festival, starts at 10 a.m.

WATERBURY CENTER

Washington County Field Day, Kneeland Flats, 10-4.

WESTON

Outdoor Art Exhibition and Sale.

WOODSTOCK

Universalist Church Fair, 10-4.

WINOOSKI

St. Michael's Playhouse, "My Fat Friend."

WAITSFIELD

Second Annual Vermont Jazz Festival thru Sunday.

SUNDAY, AUGUST 7

BURLINGTON

Lecture, "Contemporary Jewish Life in Literature," by Dr. Charles Angoff, 10:30 a.m., at Ahavath Genin synagogue.

STOWE

Stowe Summer Playhouse, "A Thousand Clowns."

WINOOSKI

St. Michael's Playhouse, "My Fat Friend."

MONDAY, AUGUST 8

BURLINGTON

Champlain Shakespeare Festival, "Henry IV, Part I," at UVM's Royall Tyler Theatre, 8 p.m.

Scottish Country Dancing, Southwick Ballroom, UVM, 8 p.m., free.

STOWE

Stowe Summer Playhouse, "A Thousand Clowns."

WINOOSKI

St. Michael's Playhouse, "My Fat Friend."

TUESDAY, AUGUST 9

BURLINGTON

Lecture, "Lake Champlain and Water Quality," with Paul Vachon and Cathy Garnett, 7:30 p.m. at the Church St. Center.

Film, "Body and Soul," B106 Cook, UVM, 7 & 9 p.m., \$1.

Children's Film, "The Harlem Globetrotters," 1:30 p.m., 101 Votey, UVM, 50 cents.

Champlain Shakespeare Festival, "Two Gentlemen of Verona," at UVM's Royall Tyler Theatre, 8 p.m.

WINOOSKI

St. Michael's Playhouse, "My Fat Friend."

WEDNESDAY, AUGUST 10

BURLINGTON

Champlain Shakespeare Festival, "Macbeth," at UVM's Royall Tyler Theatre, 8 p.m.

Children's Film, "The Harlem Globetrotters," 1:30 p.m., 101 Votey, UVM, 50 cents.

DANVILLE

Community Fair, starts at 10 a.m.

NEW HAVEN

Addison County Farm/Field Days thru Aug. 13th, 8:30 p.m. — midnight.

NORTHFIELD

14th Annual Exhibition of Vermont Artists at Norwich U., 10-9 except Aug. 14, 10-5.

WINOOSKI

St. Michael's Playhouse, "My Fat Friend."

THURSDAY, AUGUST 11

BURLINGTON

Champlain Shakespeare Festival, "Henry IV, Part I," at UVM's Royall Tyler Theatre, 8 p.m.

Children's Film, "The Harlem Globetrotters," 1:30 p.m., 101 Votey, UVM, 50 cents.

Film, "White Heat," 7 & 9 p.m., B106 Cook, UVM, \$1.

Lecture, "Dance and Recreational Injuries," Church St. Center, 7 — 9 p.m., \$4.

St. Marks 12th Antique Show & Sale, 11 a.m. — 10 p.m. thru August 13, 11 a.m. — 5 p.m.



SATURDAY
AUG. 6, 1977

Chick Corea
Gary Burton
Herbie Mann
Roland Kirk
Oregon
John Cassel

SUNDAY
AUG. 7, 1977

Maynard Ferguson
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Pat Metheny
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It kills your friends, your relatives, and people you don't even know. But they're all people you could save.

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Don't hesitate because your friend may have been drinking only beer. Beer and wine can be just as intoxicating as mixed drinks.

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I don't want to remain silent.
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DRIVE DRUNK.**




U.S. DEPARTMENT OF TRANSPORTATION NATIONAL HIGHWAY TRAFFIC SAFETY ADMINISTRATION

<p>DORSET Church Fair, 1:30 – 4:30.</p> <p>STOWE Stowe Summer Playhouse, "Misalliance."</p> <p>WINOOSKI St. Michael's Playhouse, "My Fat Friend."</p>	<p>WEDNESDAY, AUGUST 17</p> <p>BURLINGTON Champlain Shakespeare Festival, "Henry IV, Part I," at 2 p.m. and "Two Gentlemen of Verona," at 8 p.m. "Food for Thoughts," at Church St. Center, 1:30 – 3 p.m.</p> <p>WINOOSKI St. Michael's Playhouse, "Everybody Loves Opal."</p>	<p>SATURDAY, AUGUST 20</p> <p>BURLINGTON Champlain Shakespeare Festival, "Two Gentlemen of Verona," at 2 p.m. and "Macbeth," at 8 p.m. "Japanese Plant Prints," Noon – 5 p.m., \$11.50.</p> <p>RIPTON "A Day with Robert Frost in Frost Country." 9:30 a.m., meet at Wayside Area.</p> <p>STOWE Stowe Summer Playhouse, "The Boy Friend."</p> <p>WINOOSKI St. Michael's Playhouse, "Everybody Loves Opal."</p>
<p>FRIDAY, AUGUST 12</p> <p>BRADFORD Fairgrounds Conn. Valley Fair, 9 a.m. on, Horse Show, Aug. 14th.</p> <p>BURLINGTON Champlain Shakespeare Festival, "Two Gentlemen of Verona," at UVM's Royall Tyler Theatre, 8 p.m. An Evening with Vermont writer, poet and translator, Arthur Shattuck, 8 p.m., donations.</p> <p>STOWE Stowe Summer Playhouse, "Misalliance."</p> <p>WINOOSKI St. Michael's Playhouse, "My Fat Friend."</p>	<p>THURSDAY, AUGUST 18</p> <p>BURLINGTON Champlain Shakespeare Festival, "Macbeth," at UVM's Royall Tyler Theatre, 8 p.m.</p> <p>STOWE Stowe Summer Playhouse, "The Boy Friend." Stowe Rotary Auction, 10-midnight.</p> <p>WALLINGFORD Rotary Club Auction, 6 p.m.</p> <p>WINOOSKI St. Michael's Playhouse, "Everybody Loves Opal."</p>	
<p>SATURDAY, AUGUST 13</p> <p>BURLINGTON Champlain Shakespeare Festival, "Macbeth," at 2 p.m. and "Henry IV, Part I," at 8 p.m., both at UVM's Royall Tyler Theatre.</p> <p>CALAIS Northeast Fiddlers' Concert, Kent Museum, 2 p.m.</p> <p>CHELSEA Old Time Fiddling Contest, 8-11.</p> <p>PLYMOUTH Farm & Wilderness Fair, 1:30 – 6 p.m.</p> <p>SHELBURNE Shelburne Crafts School sale and demonstration. Both today and Sunday at the Town Hall on Rt. 7. 10 a.m. – 5 p.m.</p> <p>STOWE Stowe Summer Playhouse, "Misalliance."</p> <p>WINOOSKI St. Michael's Playhouse, "My Fat Friend."</p>	<p>FRIDAY, AUGUST 19</p> <p>BURLINGTON Champlain Shakespeare Festival, "Henry IV, Part I," at UVM's Royall Tyler Theatre, 8 p.m.</p> <p>NEW HAVEN Cong. Church Bazaar, 1:30 – 8.</p> <p>STOWE 20th Annual Antique and Classic Car Rally, a full three-day event. Stowe Summer Playhouse, "The Boy Friend."</p> <p>WINOOSKI St. Michael's Playhouse, "Everybody Loves Opal."</p>	<div><p>Taking a Vacation or Just Cruising...</p><p>It's time for Summer Treads</p><p>Bring your tire needs to us...</p><p>AMOUR TIRE & BATTERY, INC. 106 MAIN STREET • DIAL 862-9643/862-9644 BURLINGTON, VERMONT 05401 WHEEL BALANCING FRONT-END ALIGNMENT RETREADING</p></div>
<p>SUNDAY, AUGUST 14</p> <p>STOWE Pops Concert with the Vermont Philharmonic. Held at the Festival Tent on the Mountain Rd., call 800-451-3260 or 253-7321 for ticket info. Stowe Summer Playhouse, "Misalliance."</p>		
<p>MONDAY, AUGUST 15</p> <p>BURLINGTON UVM Animal Science Ctr., 4-H State Dairy Day, 9-3. Champlain Shakespeare Festival, "Two Gentlemen of Verona," at UVM's Royall Tyler Theatre, 8 p.m.</p> <p>STOWE Stowe Summer Playhouse, "Misalliance."</p>		
<p>TUESDAY, AUGUST 16</p> <p>BARNET Old Fashioned Square Dance</p> <p>BURLINGTON Champlain Shakespeare Festival, "Macbeth," at UVM's Royall Tyler Theatre, 8 p.m. Lecture, "The Church Street Pedestrian Mall," with Pat Robbins, at the Church St. Center, 7:30 p.m. Architecture and History Tours of Shelburne Farms, 1:30 – 4:30 p.m., \$6.</p> <p>WINOOSKI St. Michael's Playhouse, "Everybody Loves Opal," a comedy by John Patrick.</p>		

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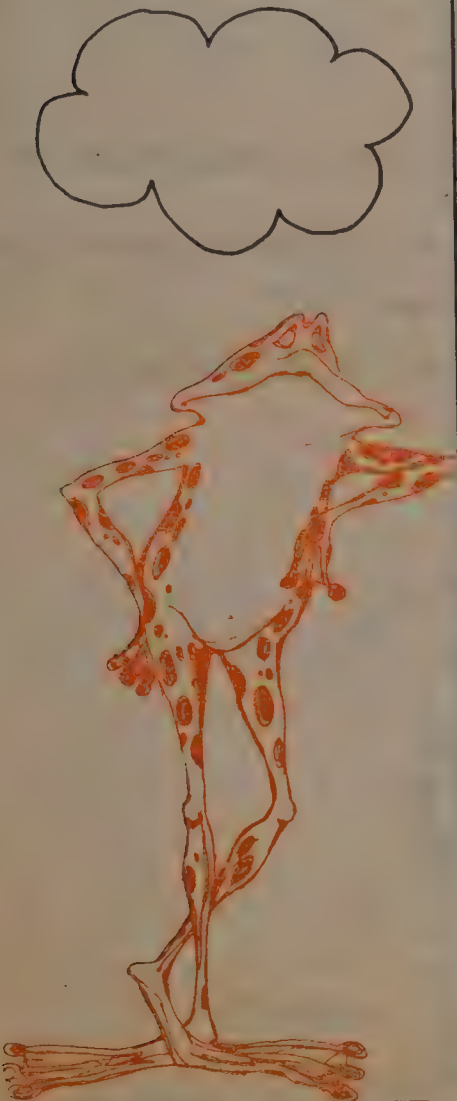
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Civil Rights Rulings: Blackout?

(continued from page 15)

valid, or it will in effect be saying that lily white America is "racially neutral" when viewed through the prism of legal abstractions. But the issue will have nothing to do with legal "strict constructionism." So much of the law — especially constitutional law — is bent to the objective at hand. Legal precedents is little more than a grab-bag of cliches and the lawyer a professional plagiarist who selects and assembles these cliches into the desired form. The decision will by nature be utterly political, allowing affirmative action to continue or commanding even this timid attempt at social justice into oblivion putting a constitutional seal of approval on the status of blacks in this country. If the latter is the case, then these nine respectable pillars of society will truly have lost any claim to outrage the next time the lights go out and the cities explode once again.



COMPARATIVE EARNINGS ACCORDING TO LEVEL OF EDUCATION

Educational Level	White men	Blacks	as a % of white men	Women	as a % of white men
Under 4 yrs of HS	\$10,544	\$8,413	79%	\$5,835	55%
HS Graduate	\$12,473	\$10,325	86%	\$7,150	58%
1-3 yrs. college	\$13,839	\$11,602	84%	\$8,284	60%
College & post college	\$17,351	\$13,801	79%	\$10,502	61%

COMPARATIVE EARNINGS ACCORDING TO JOB CLASSIFICATION

JOB	White men	Blacks	as % of white men	Women	as a % of white men
CLERICAL	\$12,074	\$11,622	97%	\$7,594	63%
CRAFTS	\$12,875	\$10,969	85%	\$7,416	58%
TRANSPORT	\$11,661	\$9,264	80%	\$6,295	54%
SERVICE	\$9,927	\$8,379	83%	\$5,542	55%
PROFESSIONAL & TECHNICAL	\$15,787	\$14,009	89%	\$10,501	67%

Source: Monthly Labor Review, June, 1977.

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Photo and Short
Story Contest Winners
See Section IV

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VOL. III NO. 5

Time flies like an arrow. Fruit flies like a banana.

SEPTEMBER 1, 1977 4 SECTIONS 96 PAGES



Inside...

Strolling through the
Champlain Valley Fair

by Scott Curtis

Conversing with
Lattie Coor

by Scott Sartorius

Economics of Energy

by John Franco

Contents on page 3

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The past three months of Summer Cynic have been brought to you by:

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Features

Polling for CBS/NYT

by Randy Jansen

"It's the kind of position a lot of academics would give their eyeteeth for," is how Dr. Kathleen Frankovic, Assistant Professor of Political Science, described her new occupation as Manager of Surveys of the CBS News Election and Survey Unit (E&SU). Currently director of UVM's Social Science Research Center, Dr. Frankovic will take a two-year leave of absence to assume her new duties in New York City.

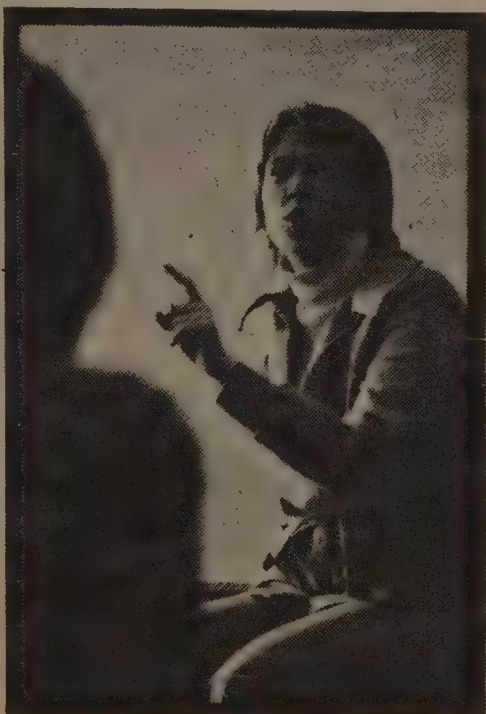
Her enthusiasm evident, she spoke of the opportunities, the challenges, and the responsibilities her new position would entail. As Manager of Surveys, Professor Frankovic's major and primary function is to supervise the preparation, conduction, and analysis of CBS's polls on the public's attitudes. She will also instruct Morton Dean, CBS correspondent, in the proper procedure in how to report survey results. A particularly satisfying duty for Dr. Frankovic as a Political Scientist is the re-analysis of a large amount of stored data and the dissemination of the material to the public. This itinerary of her duties, however, does not do justice to the difficulties in the accumulation and analysis of public surveys.

Surveys are everywhere in newspapers and on the networks, but few people understand the complexity of procedures required to bring the public's opinion to the reader or viewer. Especially difficult to grasp is how a sample of 1500 individuals can be utilized as an accurate basis of national public opinion. Professor Frankovic uses an example of a room full of black and brown marbles to explain this procedure. If you wanted to know the number of black as opposed to brown, you randomly select a number of marbles throughout the room. "You are highly likely of being accurate within a certain margin of error just by simply selecting a random number of marbles from the room." Why the magic number 1500? "It was statistically calculated," explains Dr. Frankovic. An adequately performed survey should be within the margin of error plus or minus three percent.

The Theory of Survey Sampling applies equally to people. By randomly selecting 1500 individuals around the United States, an accurate portrayal of public attitudes can be obtained. She emphasized the key word "random" where every individual has the same chance of being selected for a survey. The most efficient and accurate way of doing this would be to have everyone's name in the United States on a computer and then take a random sample. She points out that this is an obvious impossibility as the names of all U.S. citizens is just not available, so names are commonly taken from telephone books. Another method of random sampling is called "Multi-Stage Cluster Sampling" where Congressional districts are chosen, then precincts and then people from those precincts. Many survey organizations including Gallup and Harris operate under this system.

Dr. Frankovic sees an important aspect of her role as manager of surveys is to interpret the mass of complicated statistics for the understanding of the layman. Her experience in teaching

should considerably ease this task. "I've been teaching methods courses to people with no statistical and no computer background," she comments, "so that I've been forced to take relatively complex ideas and try to make them as simple as possible. It is trying to explain to the greatest number of people something that may be at base, somewhat complex. How do you do it? Do you throw numbers at them all the time?" she



asks rhetorically. "That might not be the best way in transmitting survey information." (Several students who were queried about Dr. Frankovic's ability to simplify survey results say that she is most effective when she leaves out the numbers and instead, verbally explains the results.) This is the tentative approach she will take as CBS Manager of Surveys (E&SU).

In fact she criticizes most newspapers' handling of the CBS and other surveys because there has been a tendency to present their analysis at such a high level as to make it difficult for the average reader to comprehend. Dr. Frankovic can do little to correct the use of CBS surveys by newspapers, as she is the employee of CBS and not of the print media. Although the poll is titled CBS/NYT poll, CBS presents the data to other newspapers, including the *New York Times*, for its own presentation. She also found evidence that some presentations of survey results by newspapers "doesn't jive with the tables in the survey material." Overall, however, she is pleased with CBS' handling of the survey results but would like to see more time available for survey material.

No special technique is required to report surveys. Dr. Frankovic's relationship to Morton Dean will be as a resource, as he will not be the one preparing the basic material. The continuity of one reporter will ensure that he will develop good expertise in reporting surveys.

She will also be involved in a process with the news staff of CBS and the *New York Times* in deciding what political attitudes will be surveyed. Here, her expertise as a Political Scientist will compliment the skills of the journalist. "A political scientist," she says, "asks deeper questions for more sophisticated analysis. They want to go beyond the statement that 40% believe X. Political

scientists want to know who that 40% was, and does believing X mean you believe in Y?" She adds, "However, those things are just too difficult to present in a short news report and too complex to present in one minute of national television."

Why was a political scientist hired as Manager of Surveys? "The unit hired me," she answers, "because they wanted a political scientist with a social science background. I think this indicates a greater awareness on the part of all news media of the usefulness of social science and social scientists in what they do. And that's a much different situation than the image of a journalist who wants a story and doesn't care what the story is, as long as it is interesting. Here, there is certainly a concern about the validity of what's done and how well it's done and how useful it is and not just to them, but for a broader academic community. I think it's happening more and more that the media's coming to the social scientist for information, for assistance. There's a respect for social science research. This didn't exist 10 years ago. From my knowledge, CBS is the first network to start doing that."

In recent presidential elections, a question arose about the influence of surveys on the voting patterns of the public. "I really haven't seen any conclusive evidence one way or another," she states. One thing she has noticed, though, is that networks are not predicting the outcome of elections as they previously did. Several reasons are given by Dr. Frankovic for this. She postulates that, "Nobody wants to get burned, nobody wants to go out on a limb, to predict an outcome of an election when you might be wrong. The horse race aspect has lessened. The media is now more interested in why someone is winning and where the vote is coming from. That may be because of the greater sophistication of the American people about these things."

While surveys may have little impact on voting patterns, they do have an effect on public policy making. Public officials often gear their vote and premise their decisions on the basis of survey results or

they may use them to justify their actions. In a recent news conference as an example, Jimmy Carter referred to the CBS/NYT survey to bolster his arguments for the new welfare proposals. In effect he was stating, "The American people say this or they want this."

Dr. Frankovic sees many benefits from her new position. She is especially pleased with reanalysing a wide variety of data that has never been dealt with by a political scientist. As she puts it, "It's like an historian being given a brand new archive with first person sources that no one has ever read or seen" She also has a chance to sharpen her survey research skills on a much broader scale. Publications will be forthcoming from her reanalysis of survey results for academia and the general public. When and if she returns to UVM, the technical and general knowledge acquired, she feels, will improve her instruction of students. Insights into the role of the news media, as a power elite and its effect on political life will be an added asset, she emphasized.

Although raised in New Jersey, she expects the trials and excitement of living in New York City will take some adjustment. In New York City during the recent heat wave, Dr. Frankovic had some comments. "It was hot, it was muggy, it was unpleasant, the subways were dirty. My feet hurt from walking on the hot pavement." On the bright side, she is looking forward to the greater variety of restaurants, entertainment, and cultural spots and becoming involved in a more diverse population mixture. "Some of the differences are obvious," she commented, "from being awakened by garbage trucks to being awakened by a horse neighing in the neighborhood, or having a vegetable garden in Vermont and having a few plants on the fire escape in New York City."

"I'll miss the kind of interaction I've had with students here. On the whole, I've been very pleased with the students that I've had in my classes and particularly grateful to the students who worked in the data lab with me. I feel that the students at UVM are just extremely competent."

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Sunday, Sept. 4	9:00 AM -- 5:00 PM
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Wednesday, November 23	8:00 AM -- 5:00 PM
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Trying to Make it Compared to What

by Appleton King

"We are all wired into a survival trip now. No more of the speed that fueled the Sixties. Uppers are going out of style. This was the fatal flaw in Tim Leary's trip. He crashed around America selling "consciousness

expansion" without ever giving a thought to the grim meat-hook realities that were lying in wait for all the people who took him too seriously. After West Point and the Priesthood, LSD must have seemed entirely logical to

him... but there is not much satisfaction in knowing that he blew it very badly for himself, because he took too many others down with him..."

Dr. Hunter S. Thompson
"Fear & Loathing in Las Vegas"

related and what has happened is that the society has taken this troublesome piece of protoplasm and compromised it. Marketed and sold it. Oh sure Gary Trudeau is one of us, Doonesbury's a hip comic strip and he's just trying to introduce Hunter and his works into the

who ran the industries and owned the stocks, and sat on the boards of universities and corporations had seen wars go by and they were already looking down the road ten years toward the grim meat-hook realities — Leary's disciples weren't.

The realities, as usual, consisted of free enterprise and now cocaine is snorted by Wall Street executives who are quite possibly as materialistic as the last batch. Drugs are incorporated into society not aimed like a barrage at its fatal weaknesses. The police stand around in the dark while the Bronx is stripped and burned and are praised for their tactful restraint, but what happens when the mob starts up toward Bloomingdales and Sachs Fifth Avenue. It's all right if they feed off each other, but you don't mess with the powers that be.

Hunter Thompson did. He was canned from *Rolling Stone* magazine and is rumored to be writing another book. You can see him in Doonesbury sitting in a hospital bed watching Zanher transform into a giant lizard, the movement is there with him, too flattened and pampered by a culture which has made movies and books of its bright promise to see that it has been compromised, neutralized by a bright President who has all the facts and a big grin and probably knows better than any of us that Democracy isn't working any more when it comes to making the tough decisions. Totalitarianism will come not with a bang but with a whimper.

(continued on the next page)



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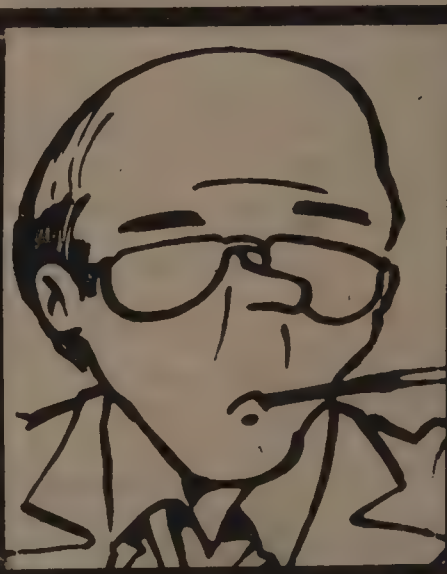
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If only Thompson alias: Duke had known that he himself, in the pathetic debris of the affluent society ravaged with introspection, would be reduced to a mere pop-culture figurehead in a Doonesbury comic strip, then I think he would have curled up with a tank or two of King-hell ether and snorted right through the 70's. As it is he seems to be taking it pretty well, covering the '72 campaign trail probably renders one immune to even the most banal drivel and ganzo journalists are by and large a hardy lot.

Far more disturbing than witnessing the Dr.'s transformation and translation via the funnies into our popular culture is the fact that they, I mean our, culture is eating it up, the very society that Thompson pisses and shits on, turns into hellish iguanas in the depths of his paranoid drug-crazed binges

let's face it Hunter S. Thompson ripped the heart out of Mom and left the apple pie for dead and now he's receiving a hero's welcome. Once the warped chronicles of the Sixties whiplash, Hell's Angels, Oakland and Berkeley, the mad trip into Las Vegas, the rotten core of the American dream, the throbbing capitalist mainline excursion with the '72 Presidential candidates, this he endured and



mainstream but it still hurts... So does the sight of headshops and magazines which cater to the hedonistic residue of what was once a generation seeking release from oppression and unquestioned values, drugs were used as tools for creation and inner growth, as an escape also if isolation meant freedom from the taint of a society rapidly going sour. There was a minor upheaval in the structure, not an organized attack which might be labeled as revolution, but some protest marches, demonstrations, bloodshed, urban riots enough to convince the establishment to go with the flow. Stretch a little to receive and embrace in order, in the long run, to preserve. The men



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Compared to What

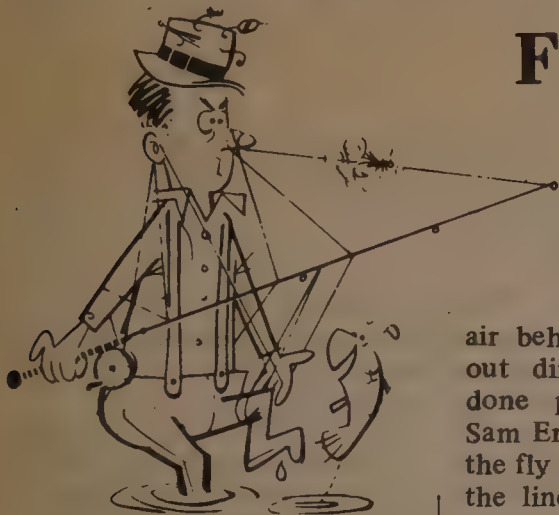
I remember reading that last fall during the campaign. It seems like years ago, *Star Wars* was a gleam in the producer's eye, the energy crisis slumbered till winter, Jimmy Carter and Jerry Ford took turns insulting their audiences with rabid lies and pathetic gimics to measel votes and the democratic party united in an orgy of glowing optimism, enough almost to make one puke... Ah but what does this gibberish mean, we're safe in college, our most pressing concern is trying to follow across a blank page from the code number a time when a class is required to meet. Is it possible that college is a test of our sheep-like willingness to be sucked into a bureaucratic void, a place where young and vital organs of society are sequestered and allowed to go haywire for a few years instead of allowing that energy to be channeled straight into the system itself, undiluted by the frustrating boredom of men who have assumed the high and meaningless rank of professor or vice president in charge of looking out the window.

Damn straight. College is a ripoff, a business-government alliance which conspires increasingly, by the day even, to subject and direct America's youth toward one and only one objective — the ability to put up with, and in the end, take for

granted the chaos, injustice, and above all omnipotence of our social system. It's an escape but many times not for the right reasons. An escape into an institution which sells B.A.'s like Chrysler-Plymouths, and only contributes to real growth if an untenured teacher decides to take a gamble, but the hour is getting late.



All along the watchtower we wait. Shit. I think that rhymes. Maybe I'll go downtown and drink brown colored horse-piss, rustle up a cute little filly and pump her so full of funny anecdotes about my summer that, if she hasn't been burned to death or lost among the bathroom graffiti, she'll be ready for just about anything. Shake off this lingering malaise and let it flow like a river...



by Appleton King

Fond of Fly Fishing

air behind you and then lay it out directly into the pool. If done perfectly, like I'm sure Sam Ervin and Ted Williams do, the fly floats onto the brook and the line settles down in unison with it. Now you start bunching up the line in your left hand, (you never reel in a fly), trying to give it a realistic, trout-catching appeal. If it's the right time of day or night, you've got the right kind of fly, you throw it in a manner which does not cause the water undue turbulence (i.e. the force of a depth charge) and of course a fish happens to be lurking about, then and only then you might get a bite. By and large veteran trout fishermen casting in the brooks and streams of Vermont are a patient, thorough lot.

On the off-chance you do get a bite, and these are often mistaken for sudden pulls in the current, rocks, etc., then you yank the taut line and pray the damn thing doesn't spit the fly out and swim around yelling bloody murder. Needless to say, catching rainbow or brook trout with a fly is a very tricky business, something like extracting the hope diamond from underneath a mountain of coal. And once caught the prize is accordingly treated with tenderness and devotion, a symbol of man's triumphant victory over nature, as well as the tastiest game fish around.

But even if you don't even see a fish in your quest, and they tend to blend in quite well with the rocky brown bed of the stream, the exhilaration and expectation of the beast's environment is in itself a just reward.

For once I'm going to have to disagree with Woody Allen who holds that there are only two things of importance to him, sex and death; in that they only come once in a lifetime. No, I think to these one might add the sport of fly-fishing, a delicate operation performed with a lightweight rod, preferably made of bamboo, and thick nylon line heavy enough to whip around in the air above you and to throw the fly out into the stream. Now fly fishing is one of the most pleasurable activities man has yet devised, a pursuit which while carrying one deep into the soothing wilderness, calls upon ample resources of physical dexterity, cunning, patience, and inevitably luck. The physical dexterity part involves keeping worms, flies, fishing pole, and net together while clambering upstream over rocks which have waited hundreds of years to send you ass first into the water. Finally once you have positioned yourself over a particularly tempting eddy in the stream, careful not to let the fish see your shadow, you start to whip your fly around like a lasso in back of your head pulling out a little line each time until the fly either gets tangled in the woods in back of you or you feel the line getting out of control. Then with a soft deft jerk you flick the fly back once more, allowing the fly and line to hover for a few seconds in the



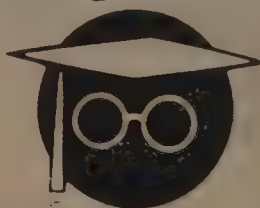
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A Parody on Those Years at College

by Randy Jansen

"It's no use Lisa, I just can't remain in this environment anymore. It stifles me. It restricts me, prevents me from growing as a person, emotionally, intellectually, socially." Ron sighed and looked at her pleadingly, "I'm tired, Lisa, so tired of putting on a front, living a lie not of my own making. The truth is there in front of me, it always has been. I've been blinded by my parents, by society, by this university, and yes, even my friends have joined in this unspoken conspiracy of espousing individuality while living mob-oriented life."

Lisa shifted her position, flipped one side of her blond hair over her shoulder and said, "Com'on Ron, aren't you overreacting a bit? Sure, the vast majority of students are non-thinking followers of the norm, whatever that norm may be. But, there are others like yourself, many others who believe and practice individual thought and living. You're not a unique phenomenon, you know. Life in the 'real world' as we label it, is not going to be any better. You'll find and discover the same person out there. They will hold no thoughts of their own, but instead will quietly live and finally die devoid of an understanding of themselves."

"There is one significant difference, Lisa, one essential difference. The hypocrisy does not exist as blatantly there as it does here. Look at the world around you; examine it for what it really is. Listen to what people say and then watch what they do. The two are poles apart," spreading his hands for emphasis. "Look," he said pointing out the window at the students on the green, "Look at them. Most of them are so wealthy they could afford the best of clothes, yet they walk around like advertisements for the Salvation Army. Why? Some will say it's to show solidarity with the workers. Ha! Funny thing though, most have never worked a day in their lives. Most, however, are not quite so intellectual. They wear clothes that way because it's a fad. They're afraid of being left out, of being different."

"Clothes are of little significance," she countered.

"Are they really? Wear a dress and see what comments you get. If I went out today and got a crewcut (God knows it would be cooler in this sweltering heat), what reaction do you think I would hear? Redneck, armyman, ROTC? Our society of the young is just as restrictive and confining as our parents' was in their times. Look again, Lisa, what do you see? Blind conformity. You could use any one of those out there as a typical mold of a student. Isn't it cute the way everyone is carrying their little backpack on one shoulder. Why? 'Cause everyone is doing it."

"Yeh," Lisa giggled breaking the tense urgency of his mood, "it's like a child's game of follow the leader."

A smile broke his face where a frown had just been. "Right," he laughed. "Remember what those

townspeople said when our group entered the bar last night? 'Here come the students with their money and funny ideas,' they said. Did you ever think, Lisa, how they knew we were students and not locals? We walk around with a distinct manner, almost as if we were branded 'student.'"

"Come," he said drawing her away from the window. "I'll make us some coffee." Shortly he placed the steaming cup in front of her, and dropped onto the couch next to her.

She took a sip, held it in both of her hands and looked at his clean shaven face, bordered by longish fine brown hair. "Ron," she quietly said, "I don't quite know or understand why I support this way of life. I guess I'm afraid to admit that three years at college has been a mistake, a waste of time."

"It wouldn't be a waste of time if you recognize a little more of yourself and how things are today. It takes a certain type of courage to admit that your years at school were a mistake. What is important is that once you realize the fact is to operate on that realization. That's what I'm doing, Lisa. I refuse to play this unspoken game any longer. I thought I could last four years, but I can't. I knew receiving a true education at this or any university would be a farce, but I never believed education would take such a backseat to other, less important things. I'm here for credentials; I knew that, but credentials are no longer as important to me as they once were."

"It's funny and interesting how seriously students take the whole game. The struggle for grades by any means, the need of acceptance by professors and other students, the honors, the awards, they're all empty, lacking of any purpose. We're supposed to genuflect, to bow and admire those who attain that ever elusive 4.0. That 4.0 doesn't say that he or she received an education. All it signifies is that he satisfactorily fulfilled all the requirements of a professor, no matter how ludicrous or insignificant those standards may be. I've seen students cheat, cry, lie and sometimes sell their bodies for that 'A'. Everyone conspires in their own little way to elevate the acquisition of good grades the goal rather than an education. I could never accept that, never. Grades are so meaningless to me. I gain absolutely no satisfaction from them. I'm sorry Lisa, I guess I've gone off on a tangent again."

"No, Ron, you haven't. I know exactly what you mean. My satisfaction comes more from a particular insight that has eluded me, than what a professor thought of my regurgitation of his material. I understand fully that complete knowledge is an impossible achievement. But it is the striving for, the endeavour for perfection of greater knowledge that is important. It's the challenge that thrills me. I don't want to glide through 120 credits and then be told I'm an

(continued on page 11)

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Interview:

Lattie Coor

by Scott Sartorius

Dr. Lattie F. Coor, who has been UVM's President for a year now, recently said his most difficult task of the past twelve months has been to learn the range of people to consult in organizing "sound" decisions. In an interview last week, Dr. Coor discussed his most perplexing problems of the year, his views on tenure, the fate of the Bishops' residence, and the financial outlook for UVM as it relates to the student population.

In terms of specifics, Dr. Coor said that finding a "sensible solution" to the problem of providing an ambulatory care facility has given him the hardest time. He cited the parking situation as one of the main reasons behind the complexity of locating such an out-patient service on the UVM campus. Although he was vague on whether or not he favored leveling the Bishops' residence to make way for a parking lot, this writer noted a somewhat pessimistic tone in his voice as he put forth his concern (see interview) for preserving the integrity of the neighborhood.

On the question of tenure and the validity of the phrase "publish or perish," Dr. Coor spelled out some very definite ideas. While standing strongly behind the concept of tenure, he indicated that in no way is UVM over-tenured. Perhaps the best summary of his feelings is: "I believe it's possible to be an active, productive scholar and not be a good teacher, but I do not believe it's possible to teach without being an active scholar."

Having spent seventeen years at St. Louis University, Dr. Coor seems now to be well adapted to both the state itself and to all of the various factions involved in the University. His first year at UVM has been a mixed one — of both successes and failures. While the overall budget of the University was stabilized somewhat, costs to UVM have been increasing at a rate twice that of inflation. His record down in the Montpelier legislature has also been mixed — UVM was appropriated less than had been requested; and the library expansion plan was funded \$1 million but gym expansion dollars were turned down.

As far as tuition is concerned, as usual, it will bear the brunt of the soaring costs at the University. Dr. Coor predicted that out-of-state tuition will continue to rise with inflation and that in-state tuition is dependent on the state appropriation figure. While these concepts have been the basis for determining UVM's budget all year long, the cost to attend UVM has a gloomy future.

Dr. Coor is a polished administrator, an effective politician, and a listener as well. Perhaps the third of these qualities is the most vital in running a university such as UVM. He fielded the questions thrown at him

in a professional manner, pausing only occasionally, and seems to be well in control of the matters at hand.

Cynic: What progress do you feel has been made during this past year you have been at UVM?

Lattie Coor: I have felt the year, since it was new for me, really needed to be devoted to taking stock of the institution and to pulling together those things that needed to be done immediately; and also setting the stage for those things that will take a longer term, but are an inevitable part of the planning that the first year has provided. Financially, we had to stabilize our income/expenditure source and this last year was the first step in that direction. It doesn't solve it all. We know that the pressures on us financially are very significant.

We planned for the year we're just beginning a tuition increase for out-of-state students that would be comparable to inflation. We have in the budget planning for fiscal 1979 — for out-of-state students — the same feature. For Vermont students, we've been able to hold it constant as a result of the state appropriation. But even that's got to have annual inflation dictate the cost of increase to students. It's too much pressure on the financing. We at least made the first step. We were able to balance the budget; we were able to get an important increase in state appropriation; we were able to hold the in-state tuition constant; and we were able to start filling in some of the gaps in terms of programs that were necessary. That we haven't been able to before — not many, but a few things — the athletic report, for example. Putting that together was a crucial first step. Some help in student personnel — we've got a new career counselor in the placement office; that kind of thing. I consider the year just past as a significant first step in stabilizing those finances.

Secondly, we've brought several projects that have been in the planning stage for some time — at least to a point for action — the gymnasium, which unfortunately we couldn't get funded last year, which I intend to take back to the General Assembly in January, and I'm very hopeful we can get funded this year. The library, which we have gotten funded for and are now seeking the private dollars to balance it off. The plans are going fully ahead there. The basic physical plant requirements — the new heating plant — are not attractive or high interest to a lot of people — we got that sorted out so that we can now move in an orderly way over the next several years to bring the physical plant up to the stage it needs.

In terms of personnel, some key appointments have been made. Just two weeks ago, a new Vice-President for Academic Affairs. Everyone on the campus who participated in making the choice with me feels very positively about it. Experience — he's

strong academically and strong in terms of administration — I spent a whole year looking because I wanted to get the right person. I wanted to make sure that he fit the University of Vermont.

In terms of my basic desire — to get acquainted with the campus and the state personally and to have the campus and the state get acquainted with me — I'm very pleased. I think I know so much more now of the nature of the University, its special features, the things we need to do to make it a really special institution. And I feel that a lot of the ideas that I've been suggesting to the campus in my inaugural address and other places are beginning to take hold.

I would characterize it as I did at the outset — as a year of stock-taking, as a year of charting the course for the future, and as a year in which key initial steps were taken.

Cynic: What do you feel has been your most difficult task to date?

Coor: My biggest difficulty has been trying to organize sound decisions. Not knowing everyone who should be included; not knowing the range of people who should be consulted. I feel much more confident now that this has been overcome.

In terms of specific tasks, finding a sensible solution for the Ambulatory Care Facility on this campus. I think we've made significant headway — as you know, we started the year with the concept of a brand new building, and now we're well down the road toward using the existing DeGoesbriand building. Although there are still some major unsolved problems including parking and the impact that would have on the diocese and property of the Bishops' residence. But in terms of complexity and difficulty, I think that's been the single most difficult task.

Cynic: What about the Bishops' residence? Do you feel it should be leveled to make way for 100 additional parking spaces?

Coor: I understand the strength of conviction on it and am sympathetic to the concern. Protecting and preserving the heritage of this community is important for us all and for the University. I have to acknowledge to you as I have to everyone who has asked about this what a complex problem it is. The diocese sold that property with the intention that it would be razed and the hospital bought it with the intention that it would be razed well before the University got into the matter at all. The purchase price and the sale price were in a sense determined by that.

If the residence remains, all the evidence we have right now is that the health care consumer will have to bear the costs from the hospital and from the physicians who will practice in the University Health Center. I hope we can find a sensible solution. I hope

(continued on the next page)



"Tenure itself provides such strength for a faculty member's right to participate fully in the University that I believe it must be preserved."

Photos by Bob Gale



"I believe it's possible to be an active, productive scholar and not be a good teacher, but I do not believe it's possible to teach without being an active scholar."



"If we can continue to control costs here, which is difficult — our costs have been running about twice that of inflation — hopefully we can soften the cost to out-of-state tuition over time."

Coor Interview

(continued from page nine)

we can find a solution that will not substantially increase the cost and still provide the kind of parking that's necessary, and I hope it could be found in a way that could meet the larger questions of preserving the integrity of the neighborhood. You must understand the University doesn't own the property and isn't immediately in a position to buy it. I'm going to hold my own judgment until this committee of trustees of the hospital and the University come up with their final recommendation. I have talked with each of the parties within the last week and have asked that they get all of their plans before this committee. Once that committee's review is in, I'll try to make my own judgment on it.

Cynic: What will be the role for Vice President Arns? Will it be an expanded one as compared to previous Vice Presidents?

Coor: I don't expect it to be a more expanded role. There have only been two academic vice presidents at the University of Vermont — Vice President Cooke who was the first to serve in the late 60's and then Vice President Rollins who served until a year ago. In each instance, by the determination of the Board, they are called the senior Vice President and the Chief Academic Officer of the University. In that sense, Vice President Arns will serve exactly the same way they did. The academic units administratively will report to the Vice President and in that sense as chief academic officer, he will coordinate and administer all academic affairs.

There is one difference — so that we bring our budgeting and financial planning into an integral tie with academic planning — I have this year transferred responsibility for budgeting and for the processes of budget development to the Vice President for Academic Affairs' office. In this sense, that's the only basic change.

Cynic: What do you see as being the role of the student trustees and do you really believe they'll make a difference?

Coor: I've been struck in the past, where the Board I worked with at the University where I served before coming here had two student representatives. They were not full trustees as we will now have at the University of Vermont, but as representatives, I was struck by the impact of their observations on affairs that directly touch campus life and students. The trustees listened to them because they brought a direct and familiar perspective that other trustees often didn't have. I expect them therefore to have an important role both as spokesmen and as people who will be expressing a vantage point and also the vote. They will have as much influence as any other trustee.

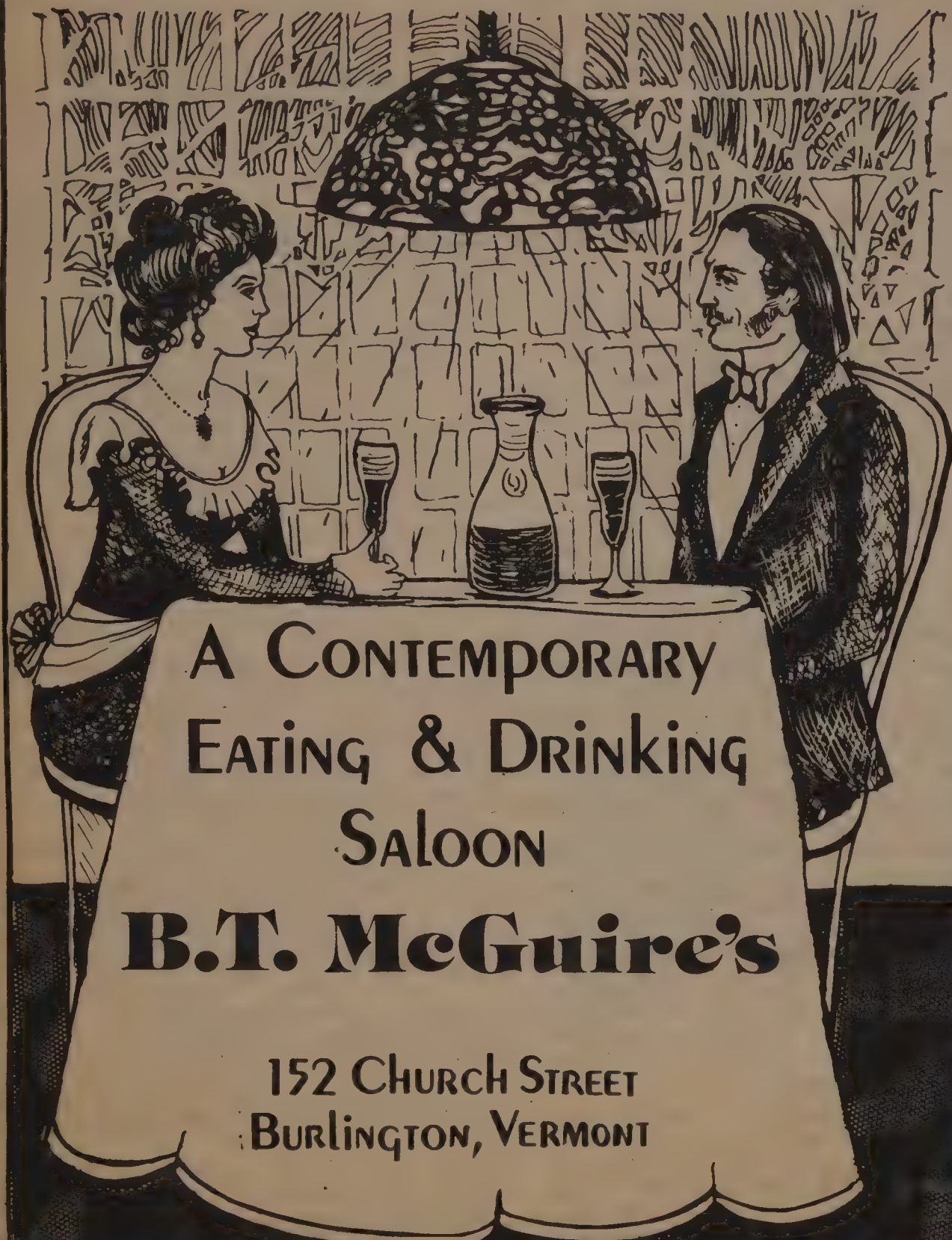
The one thing that will be different is the length of their term. It's very hard to know how that will effect the pattern of influence that more senior trustees develop just because they know more about the Board and the institution. I think that will be a minor influence. I expect them to be equals, peers, and fully influential.

Cynic: Do you feel there is a problem at UVM with either over-tenuring or tenure itself and also do you believe in the cliché "publish or perish."

Coor: I believe in the tenure system. I do not believe we are over-tenured at the University of Vermont. I believe we, as all universities, must be very careful about the pattern of our faculty distribution over the next fifteen or twenty years. What it means to me functionally is that we must be as aware of the contributions of every faculty member pre-tenure or with tenure, and make sure everyone is pulling their load. We also must be very attentive to the long term contract we are offering people when they come up for tenure review. I do not believe that quotas should be established and I do not believe that we should take as our basic rule of thumb an overall percentage of the faculty. Tenure itself provides such strength for a faculty member's right to participate fully in the University that I believe it must be preserved.

We, meaning the administration, the student body, and the faculty, must see that within that context, everyone is performing totally. You ask about "publish or perish." I believe it's possible to be an active, productive scholar and not be a good teacher, but I do not believe it's possible to teach without being an active scholar. Therefore, the healthy mixture of advancing one's self in a discipline which is usually evidenced by scholarly work. There are other forms — for artists, there are art forms. For some scholars, published work is not the most meaningful index. Some evidence of scholarly work

(continued on page 20)



HANNIBUL'S.

A lot of things...
to a lot of people.



HANNIBUL'S

152 CHURCH ST.

Parody on College

(continued from page eight)

historian. I desire the inner confidence that I am in fact, an historian in practice, not because I completed 10 courses of history. You see so many people here who find no joy in learning, in thought that taxes you to the limit. They glide along in their self-importance and in their self-delusion that they're learning or receiving an education. The stupid fools. I can see how frustrating it's been for you, Ron. I felt it too many times. You cannot break through the minds of those who refuse to see, to see what they're doing or who they are."

"You know Lisa, I've never quite fathomed why some people are here in college, especially those who come 'to find themselves.' I think this would be the last place I would look for myself, (whatever that means anyway). How can anyone even pretend to find themselves in a place where one prevalent thought predominates. Here, everyone accepts either mutely or by their presence that college is the way to go. If I wanted to find myself, I would experience the many ways of living. I'd travel and see what others are doing. There's a contradiction in terms of trying to find oneself and then going to college to do it. It's like researching a paper and only going to one source for information. You're not finding yourself, you're walking in one pre-determined direction."

"I like those who say they

come to college for an education. They're the most interesting. Don't you think so, Ron? They take the gut courses, the least challenging ones, so they don't press or tax their brains. I could never comprehend how someone could state that education is his goal and yet never open a book, never challenge a professor's thinking or do outside reading. They get their 15 credits and call it an education. They almost put education into quantitative terms. 'Hey I just finished 15 credits of education, aren't you proud of me?'"

I think that the ski bums are the least hypocritical of the students here. They make no pretense of wanting or seeking an education. They're here for the sheer pleasure of a hedonistic lifestyle. Of course, the money from Daddy helps. Skiing is an expensive life, especially when the cost of going to college is added on. You sometimes wonder why they just don't ski full-time and skip the facade of going to school. They're so easy to spot too. All that endless talk of Killington or Mad River, and of bindings or of a brand new ski that just came out. I get a lot of pleasure out of skiing, too, but it's not my only topic of conversation. It was so funny to see their frustration that winter we didn't have any snow. There was much talk then, of transferring to Colorado or Nevada."

"More coffee, Ron?"

"Yes, Please."

She padded across the room, her lithe body silhouetted in the kitchen's light. Ron knew how much effort and care she put into her looks. Not in makeup, but exercise and good food. "She takes pride in herself," he thought. "I like that."

She returned and slid one leg under her as she handed the cup to him.

"Thanks," he said.

"Ron, I was thinking about my first semester here. I was remembering how shocked I was at the actions of the professors, not of student attitudes like you. I don't think I've ever met such an egotistical group in all my life. The way they stand in front of the classroom like King Solomon, and handing down this knowledge or more appropriately what they think of as their great wisdom. You think they'd want us to ooh and aah and be honored by their presence."

"Even more than the students I was surprised at the general lack of emphasis on education on the part of professors. Satisfying their egos is too common a practice for professors. I even had one who had a faint smile everytime the students wrote down notes. He was playing a part, like a God, where every word he spoke was sacred. The sad thing about it, was that their egos extended to their work."

"Their control over the students in the form of grades is particularly disgusting. Boring

(continued on page 18)

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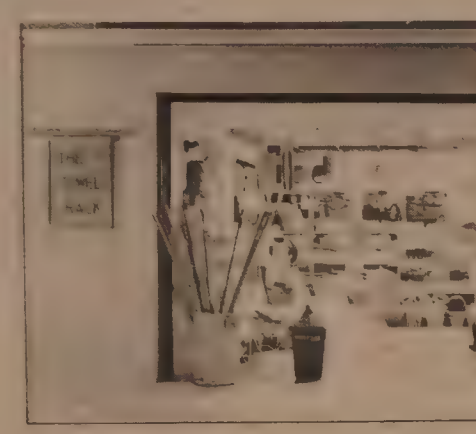
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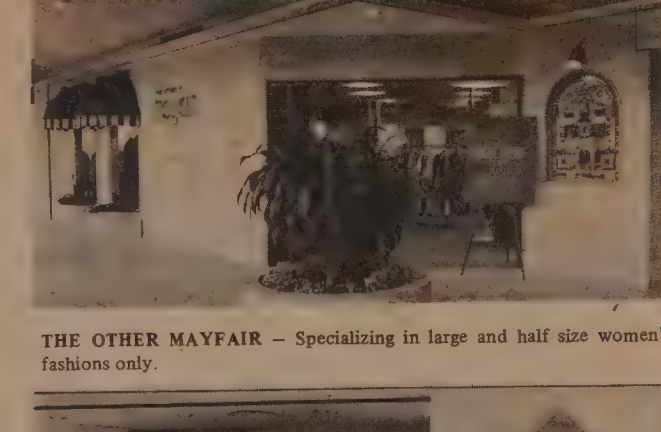
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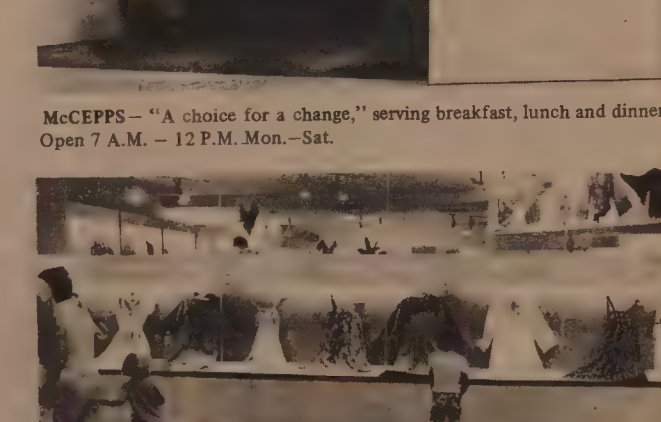
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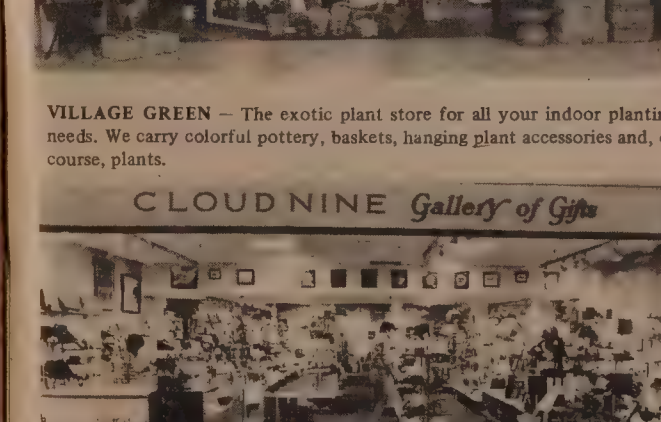
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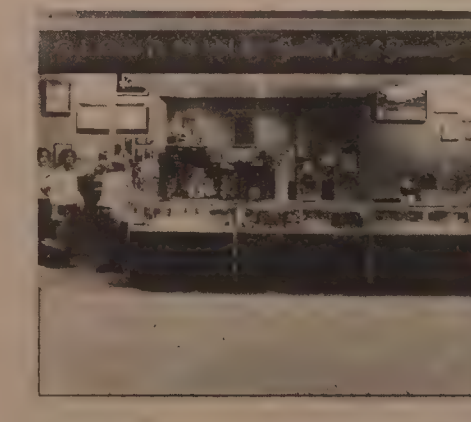
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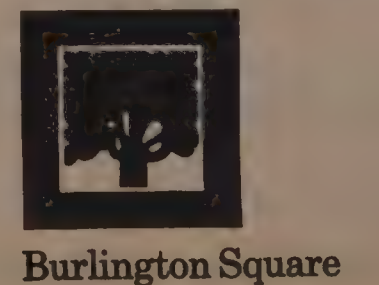
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The Economics of the Energy Debate

by John Franco

The debate over energy has been with us for nearly four years. Its advocates are ostensibly divided into two camps: the oil companies and big business on the one side and an assortment of consumer advocates, environmentalists, and anti-nuclear groups on the other. The battle line appears to fall more or less into the same left-right configuration of the spectrum as many other issues which have raged in the past decade.

On closer inspection, the dividing line is not so neat. The energy issue, like so many others of the past years, has called into question many preconceptions, and the resultant solutions proposed have ranged from the conservative to the outrageous. Some quarters of the environmentalist and anti-nuclear movements are arguing that the essential failing which brought on the energy crisis are the underpinnings of economics itself: a reliance and a promotion of labor productivity by means of continued capital investment in technological development. They claim that two of the major problems we face today — energy and unemployment — have been triggered by a profligate consumption of energy and capital which has wasted resources in an orgy-like glut and has driven the employable from the workplace. Their solution: a shift to solar based energy resources and the development of labor intensive industries.

Whether intended or not, these solutions are in many respects harmonious with exactly the corporate interests their proponents claim to be opposing. Their Malthusian economics play right into the hands of apologists who try to pawn off the economic stagnation of the past five years as the result of "exogenous factors," of Acts of God beyond society's immediate control, rather than being the result of a failing economic system which needs replacing. Their proposals to consume less and to revert to labor intensive methods is little different from the conservative rap that claims we all must expect a lower standard of living and a decrease in services to the poor because "resources are constrained."

Scott Skinner made such proposals during the primary race for the U.S. Senate last fall. Harvey Wasserman, the spokesman for the Clamshell Alliance, made similar proposals during a recent speaking tour on the Seabrook occupation. The most elaborate expression of this solution is found in Barry Commoner's recent book *The Poverty of Power*. The book's first few chapters seem promising. Commoner initially takes to task the assumption that the oil shortage is for real. He points out that since 1959, the amount of oil reserves within the United States have steadily decreased, as has the amount of new oil discovered. But he points out that the oil industry itself has universally cut back its efforts to find oil within this country during this time. And that if the amount of new oil found is measured by the drilling effort and dollars expended to find it, then the rate of discovery has actually increased in the past 20 years. The reason, he explains, that the American reserves have been declining is that foreign wells are far more profitable. The profits on domestic operations run about 15% while they are 28% in foreign operations. The only reason for the drop in estimated reserves is that the oil companies' investment dollar has simply

been seeking the most profitable outlet, and much of the motivation behind the oil industry's "solutions" to this "crisis" is to make American oil just as profitable. Commoner points out then, that depending on the estimates, the U.S. alone has anywhere from 168 to 600 billion barrels in reserve. This country has consumed 110 billion barrels thus far in its history.

To his credit Commoner does not blindly accept the crisis as good coin, something which environmentalists and

"Promoting Labor Intensive Employment as the Solution to Joblessness has all the Logic of Washing Gymnasium Floors With a Toothbrush in Order to Create Jobs."

consumer types too often do. Unfortunately, he does not continue with the logic of his well documented skepticism. Remarkably, the argument of the rest of the book takes as a basic assumption that existing energy sources are soon to run out. In fact, his principle conclusion that we must shift to a labor intensive economy is founded on two assertions: that energy is so scarce it should become almost the exclusive economic consideration, and that this country is facing a capital shortage so severe we can no longer rely on increased labor productivity and continued economic growth.

This image of energy as an almost sacred resource which must be conserved with reverent diligence is completely inconsistent with the prior documentation that the gas shortage is little more than a classic monopoly drive to reap profits by limiting production. If the country has as yet consumed barely one sixth of its oil reserves, it is silly to promote conservation to the point of calling for lower standards of living. The whole point of efficiency is to provide more for less, to produce more goods and services with a given commitment of resources. Conservation, which reduces the available stock of goods and services, is not efficiency but retrenchment. What is the point of retrenchment when resources are available which may be utilized? It has the same logic as conserving water in a rain forest and going thirsty as a result.

The second pin of Commoner's argument is that there is an absolute shortage of capital, of the funds to build the factories and equipment necessary for increasing output. Relying on recent comments from Wall Street types such as former Treasury Secretary William Simon, he concludes that the inflation and high rates of unemployment of recent years has been the result of this shortage, and that the necessary and inevitable result is a cutback in consumption.

Here, Commoner again assumes the apologists role in left-liberal cloaking. The cry of capital shortage has come precisely at a time when all signs point to a general condition of overproduction of goods and an underutilization of capital resources. Commoner has confused an absolute shortage of real, physical capital with a temporary, relative shortage of financial capital. During a depression, the shortage of financial capital, that is money, is readily apparent. With people out of work the demand for goods has declined,

The shrunken markets mean lower output and higher per-unit fixed costs, so business profits inevitably decline. However, while industry is financially strained there is a glut of unsold goods and an underutilization of the physical capital of plant and equipment. The situation feeds itself. People's needs go unmet because they are out of work and lack the money for the things they need. Factories are idle and workers unemployed because there is no market for more goods. To use the economists

lingo, the shortage of financial capital is the result of inadequate aggregate demand, and is a relative phenomenon to disappear once an upturn in the business cycle commences. It is hardly new in the history of capitalism. For John Maynard Keynes, the father of now conventional pump-priming welfare economics, this was termed the "paradox of thrift." Years earlier Karl Marx termed it the "contradiction of overproduction." The "capital shortage" therefore is not the result of some external factor which shall forever be with us, but is the result of the breakdown in the social-economic system.

The experience of the Great Depression underscores this rather neatly. With millions out of work, and thus without the buying power available to resuscitate the economy, investment was in the doldrums during the better part of the Thirties. So much machinery lay rotting there was an absolute decline in the country's stock of capital during that period. There was no shortage of physical capital though. In 1941, the demands of the war demonstrated just how quickly this capital could be regenerated, so long as there was an outlet for the product. As the result of war orders, the output of essential capital equipment such as machine tools doubled in two years, while that of transport equipment tripled.

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"Three Quarters of the world Suffers the Misery of Underdevelopment Which in Part is Precisely Due to the Fact That Their Economies are Labor Intensive."

In two years unemployment dropped from 25% to 3%. This economic miracle occurred after a considerable share of the country's productive capacity laid gathering dust and rust for a decade.

War economics have been with us ever since. After World War II the government has embarked on more or less permanent fare of deficit spending, much of which is used to finance permanent war production in attempts to mop up the slack in the economy, which continuously threatens recessionary plunge. These deficits have ranged from the equivalent of 7% to 40% of the country's total investment; war spending has amounted to the equivalent of nearly half that investment. The sharp rise in the ratio between deficit and investment during the recent recession indicates frantic efforts on the part of the

government to absorb the glut of capital in the economy. That slack is, unfortunately, put to use producing arms, which is the most horrendous waste of all.

Commoner's axiom that technology, per se, is responsible for unemployment is equally as tenuous as his capital shortage assumption. Unemployment is the result of the same economic factors which have manifested the "capital shortage." Promoting labor intensive employment as the solution to joblessness has all the logic of washing gymnasium floors with a toothbrush in order to create jobs. Many such advocates rightly point out that labor is ultimately the source of all wealth, but they fail to realize that productive labor is what they should be talking about. The economy is in fact replete with labor intensive jobs in the trade and service sectors. The rapid growth of these sectors in the past thirty years has been possible only because tremendous productivity gains in manufacturing and agriculture have freed enough of the work force for these "tertiary" enterprises. However, because of their low level of capital investment and their labor intensive nature, these jobs also tend to be the lowest paying on the totum pole. Indeed, there is an argument that one of the greatest drags on this country's economic growth has been the incessant development of essentially non-productive labor intensive enterprises such as burger stands and shopping malls.

The economics of these "back to the land" solutions are specious, and in the generic sense of the word, are reactionary. These are not solutions at all, but instead are accommodations to the failing of the economy as a part of the social system, a "do it yourself" response to a social crisis. Such proposals are hardly a visionary, forward looking response to the problem of the humanization of technology. Instead, they turn away from the question idyllically looking to some prior form of technology as a direction. A prior form of technology because they cannot totally abandon technology, unless they truly

plan to have us return to the primeval group, and to farming with a stick.

The labor intensive strategy is also incredibly parochial. Three quarters of the world suffers the misery of underdevelopment which in part is precisely due to the fact that their economies are labor intensive. To tell these people that they must abandon all hope in technology is to permanently condemn them to such an existence. Those countries who have made a serious effort in attacking their underdevelopment hungrily seek the development of technology and capital.

It is one thing to oppose specific technological programs such as nuclear power which are potentially suicidal. To pose scarcity and an abandonment of growth as the ultimate solution is to look at the dark ages as the only way out.

Vermont Public Interest Research Group

by Helen Toor & Chris Biddle

"When our campuses were in turmoil in the sixties we said 'work within the system.' VPIRG is doing this and with success."

—James Jeffords

U.S. House of Representative
September, 1975

This remains the motivating force behind VPIRG; to harness and put to work the student idealism of the sixties to reform our political and economic system. The idea for Public Interest Research Groups grew out of the campus activism of the last decade. Student concern would flare around such issues as the Vietnam War or Earth Day, but then fade under the weight of exams or summer jobs. The intense outpouring of student support for individual demonstrations and campaigns simply could not be sustained throughout the year. What was needed, some people suggested, was an organization to channel student efforts into a full-time push for progressive social change.

PIRGs became the vehicles for such change, and had already been formed in several other states when a group of UVM students decided to organize Vermont PIRG. They circulated a petition demonstrating massive student support of the group, and this won them the approval of the UVM Board of Trustees in 1971. A three dollar VPIRG fee was placed on tuition bills, which could be waived by any student not wishing to support the organization. An office was then found, a director hired, and a formal structure established.

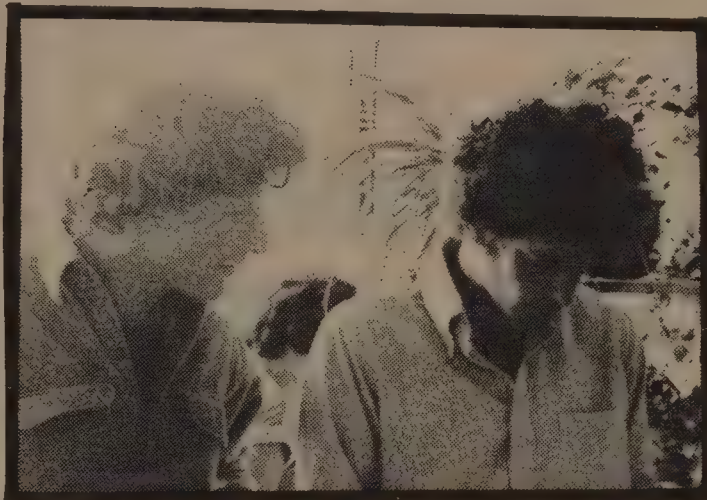
THE STRUCTURE OF VPIRG

The governing body of VPIRG is the Board of Trustees, which is composed of students from participating colleges and two individuals representing VPIRG's non-student members. (The VPIRG Board of Trustees should not be confused with the UVM Board of Trustees.) Representation on the VPIRG Board from each member college is determined by the number of students paying the VPIRG fee at that school. Every campus with 150 paying members is entitled to one trustee, and schools with 1000 members are entitled to two trustees. A school with more than 1000 members receives an additional trustee for each additional 1000 paying students.

Under this formula, the University of Vermont is entitled to six representatives. All students who have paid the VPIRG fee are eligible to run for a position on the Board and may vote in the yearly trustee elections which occur in the spring. The full Board, which meets once a month in Montpelier, is responsible for overseeing the professional staff and determining VPIRG policy.

The four member staff works out of a third floor office in Montpelier, just down the street from the Capitol building and Governor's office, and is within reach of most state agencies. They conduct research, testify before public commissions, and legislative committees, lobby for legislation, and so forth. In addition, a principal responsibility of the staff is to train students who are eager to acquire these skills.

At UVM, the representatives meet once a week at Billings Student Center for short sessions in which each trustee reports on the progress of current projects, and discusses problems and future plans. These meetings are open to all student members and are held at 5:00 p.m. in Conference Room C every Monday.



Whitey Bluestein and John Keith ponder the situation.

THE VPIRG STAFF: WHO ARE THEY?

Whitey Bluestein, who joined VPIRG in July 1975, is the present director of the organization. After graduating from George Washington University Law School in 1971, he went to work for Legal Services in rural New York, where he successfully worked to establish school lunch programs throughout Chautauqua County. In 1973 he established his own law office in Washington, D.C. where he represented many community-owned businesses, neighborhood groups, and an alternative youth service project. He joined VPIRG in 1975, replacing the first director, Scott Skinner. Whitey's areas of particular expertise are utility and nuclear power issues.

Leigh Seddon, a UVM graduate of 1975, is the Assistant Director. His studies in Resource Economics included natural resource evaluation, cost/benefit analysis, regulation of public utilities, pollution control, and regional planning. Leigh helped to organize the Vermont branch of Friends of the Earth before coming to VPIRG in 1976. He works on a wide range of environmental issues, including air and

water quality, pesticide use, land use, and enforcement of the return bottle law.

Deborah Katz came to VPIRG after receiving her MS in Environmental Advocacy from the University of Michigan. She had previously worked at the Center for Science in the Public Interest in Washington, D.C., where she co-authored a book entitled *Food: Where Nutrition, Politics and Culture Meet*. Her area of specialization is Health, covering such varied topics as patients' rights, health planning, and overuse of x-rays in Vermont. She also coordinates the production of regular consumer information brochures such as food and drug price surveys in stores around the state.

Chuck Sheketoff, a 1977 graduate of UVM, is the most recent member of the VPIRG staff. He worked previously for VPIRG as an intern in Montpelier, lobbying in the 1977 legislative session on energy and conservation topics. He was hired by the trustees as campus coordinator for the upcoming year. His responsibilities in this position will include supervising student projects and helping students at non-member schools who want to organize VPIRG branches on their campuses.

Joining the staff in October will be Jim Higgins, who has been employed by the American Civil Liberties Union for over a year and was one of the original organizers of the Plainfield Food Coop. His position as Citizen Coordinator will primarily involve building up and consolidating VPIRG's non-student membership.

YOUR VPIRG TRUSTEES: WHO ARE THEY?

VPIRG has six trustees from UVM, and four alternates who fill in in their absence. Beginning her second year as President of the Board is Helen Toor, a senior in Environmental Studies. She has worked as a teaching assistant in the Environmental Studies department and is planning to study law after finishing at UVM. Helen has been involved in both the political activities of VPIRG and the internal workings of the group, and has acquired several academic credits through independent study work with VPIRG.

Elected as this year's Vice President is David White, a junior who transferred to UVM last year from Michigan. One of his major concerns is the preservation of family farming, and he is presently studying the use of pesticides in Vermont, and possible alternatives.

Sue Hagen, a wildlife biology student, is interested primarily in land use planning, and has also been involved in water quality projects. She is interested in generating greater student involvement in the

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VPIRG: FUTURE PROJECTS

VPIRG has made significant contributions to the people of this state.

Your initiatives on dental care and hearing aid regulations, your firm and aggressive support for Vermont's container deposit law, your strong consumer protection position, and substantive contributions to greater public awareness of utilities and utility rates are appreciated by all Vermonters.

Although we have disagreed at times and will continue to disagree on certain issues, I — for one — believe that VPIRG's presence on the Vermont scene has been both forceful and productive.

Gov. Thomas P. Salmon
September, 1975

UPCOMING PROJECTS

Every fall VPIRG staff members focus on a variety of issues important to Vermont. The issues are weighed in terms of the desired impact on Vermont, the ability of VPIRG

to handle the issue, the probability of effective results and public acceptance. Staff- and student-proposed projects are then presented to the Board of Trustees for comment, revision and approval. One major consideration is the number of students that can be involved.

Students can become involved with VPIRG in a variety of ways. Students have little difficulty choosing projects that suit their interests and needs. The commitment of student time and energy varies from in-class reports to independent study projects for credit and even full-time thesis projects for several semesters' worth of credit. What follows is a brief description of a few of our more exciting VPIRG project ideas for the following year:

PYRAMID MALL — Of major concern to all Vermonters is the regional mall the Pyramid Company of Syracuse, N.Y. plans to build in Williston. The 80-store structure would clearly

disrupt the economy of the surrounding communities and would severely impact the rural environment. Many students are needed for research and organizing projects. These include researching the economic impact on surrounding communities, speaking engagements and slide shows with community groups, and organizing a media campaign and demonstrations.

BANK SURVEY — At least two students are needed to conduct a survey of area banks. The survey would include an examination of lending policies and compliance with federal truth-in-lending requirements.

PESTICIDE GUIDE — Hundreds of pesticides are used by Vermonters, often without thought to their safety or possible alternatives. Students are needed to write a useful guide on dangers of pesticide use, selection of "safe" pesticides, proper handling of pesticides and alternatives to

pesticide use. Students interested in working on these projects would work closely with VPIRG Environmental Researcher Leigh Seddon.

VPIRG Health Researcher Deborah Katz has drawn up several project ideas:

HEALTH-RELATED LICENSING BOARDS — Several students are needed to investigate the structures, regulations and practices of the many state boards that license health professionals — doctors, nurses and dentists, among others. These boards are intended to ensure high quality health care for Vermonters, but sometimes serve instead to protect the professions' own interests.

HEALTH INSURANCE GUIDE — Health insurance policies differ greatly in the extent of coverage they offer, yet because of their complexity, few people can accurately compare policies or even fully understand and utilize the policy

they hold. Several students are needed to compile a consumers guide to health insurance, outlining clearly what to look for in a policy and how to fully use its benefits.

THIRD PARTY PAYMENT FOR HEALTH CARE — Over 60 percent of health care is paid for by private insurers or federal and state governments. Because patients are not paying for the services directly, this system has a tendency to drive up health costs since doctors and patients may be less reluctant to utilize expensive or marginal treatments. A student with interest in economics is needed to investigate what major private and public health insurers in Vermont and the Department of Banking and Insurance are doing to contain costs and foster appropriate use of health services.

VOSHA GUIDE — Many serious health problems originate in the place people work. A

(continued on page 21)

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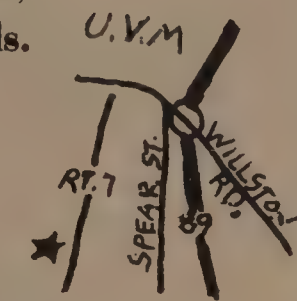
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VPIRG May Be for You

(continued from page 15)

policy-making aspects of the organization.

Doug Greenhaus, an Environmental Studies major, has had experience on many projects including water resources, planning, nuclear power, and civil liberties. He is also interested in Environmental Law.

Tracy Andrews, a junior, got involved with VPIRG because she believes that involvement in political processes is an important aspect of education. Her experiences, centering around alternative energy development, include organizing and educating citizens about energy issues, and construction of a solar-heated house.

Rob Wilke, a junior in mass communications, will be working on topics ranging from mass transportation and bikeways to water problems and tax laws favoring alternative energy sources. He is also active in Friends of the Earth.

The alternate trustees this year are Lisa Shulock, John Keith, Sue Kashanski, and Herb Saperstone. They have all been involved in VPIRG activities during the past year, and will be continuing to contribute to the work going on in both Burlington and Montpelier this fall.

WHAT DOES VPIRG HAVE TO OFFER YOU?

"As an educational venture, VPIRG has done well. A number of its studies and reports have been researched and written by students, often for academic credit. Participants thus have an opportunity not only to do solid work under supervision but to see how the results stand up under public scrutiny."

—Edward C. Andrews Jr., UVM
President, January 1975

Although VPIRG has a professional staff, much of its work is done by students. The opportunities for acquiring skills and gaining experience at VPIRG are varied and numerous. Many students have done work for academic credit, either as part of a course or as independent studies. Some of the possibilities are as follows:

- newsletter writing and layout
- library research
- conducting interviews
- writing/editing lengthy reports or short pamphlets
- writing press releases
- drafting legislation
- lobbying in the Vermont legislature
- public speaking
- general office skills
- testifying before government commissions
- policymaking
- small group process
- meeting skills
- organizing people
- and more!

VPIRG has opportunities for any kind of student — if you are a political science major, you can get actual experience lobbying or drafting legislation. If you are a sociology major with interests in small group communication, involvement with the decision-making processes of the trustees and staff can be an education in itself. For a student in the sciences, there are various technical research projects; an art student would be welcome doing graphics for our newsletter and posters. A history major might be interested in studying the emergence of the public interest movement in the last decade.

Not only can working with VPIRG be a rewarding experience while you are in college, but many students have also found that their time with VPIRG has equipped them with skills and experience useful in future employment (or job-hunting) and graduate school. Whether you are an experienced writer or researcher and have skills to offer us, or would like to find out what we have to offer you, come and talk to us soon. You may want to consider a one- or two-semester internship lobbying or researching full-time in Montpelier; and, if so, you should start planning ahead now.

WHAT KIND OF PROJECTS?

Elsewhere in this issue is a description of several of the projects tentatively planned for this semester. But let us emphasize that WE ARE LOOKING FOR STUDENTS WITH THEIR OWN PROJECT IDEAS as well. You may want to develop your own plans and

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WADSWORTH RIVER GREEN

A Letter to Snelling on Reviewing Vt. Yankee

(Editor's note - The following letter was sent to Governor Snelling August 19th by VPIRG director Whitey Bluestein. It concerns the make-up of the panel to perform a "comprehensive review" of Vt. Yankee Nuclear Power Plant.)
Dear Governor Snelling:

It was with some surprise that I learned today you have established a panel of "outside experts" to conduct a "comprehensive review" of the performance of the Vermont Yankee Nuclear Power Station. Given the problems that the plant has experienced in the past several years, the appointment of a review committee is certainly timely.

Nonetheless, the composition of the committee, the manner in which committee members were selected and will be paid, and the conspicuous absence of responsible nuclear critics on the panel are cause for concern. The biographical sketches of panel members distributed by your office reveal each panel member has made his living on nuclear power development and has been supported in recent years by the nuclear industry. Vermont Yankee's choices for this panel will only benefit Vermont Yankee, not the people of Vermont.

Although you have said these scientists are objective and independent, this is not exactly the case. For example, Dr. Ralph Lapp, who according to news accounts you described as a "well-qualified middle-of-the-roader," recently engaged in a debate against nuclear critic Anthony Roisman before the Board of Directors of the Connecticut River Watershed Council. Dr. Lapp presented the pro-nuclear view to the Board.

It is no wonder Vermont Yankee selected Dr. Lapp for the panel. Dr. Lapp has often been utilities' choice to advocate nuclear power. His comments can be found in pro-nuclear literature distributed widely by the Atomic Industrial Forum, a nuclear trade association. And Dr. Lapp is the author of a pro-nuclear pamphlet widely distributed by Vermont Yankee. I respectfully disagree that Dr. Lapp, a nuclear proponent unafraid of going on the stump to advocate nuclear power, is an objective "middle-of-the-roader." The same may be said of Dr. Lapp's associates. For example, Mr. Charles Rice, President of Energy, Inc., acts as a nuclear consultant for utilities

and reactor vendors.

Your decision to abolish the state Nuclear Advisory Committee, composed of impartial state employees responsible only to the people of Vermont, and now to establish a panel of "outside nuclear experts" selected and paid by Vermont Yankee is particularly disturbing. It appears you have disregarded the sound and carefully articulated concerns of state radiologist David Scott and, in effect, turned state nuclear policy making over to Vermont Yankee.

The inescapable conclusion is, with Vermont Yankee footing the nuclear panel's bills, the State will end up with a whitewash. It is difficult to imagine these Vermont Yankee

employees biting the hand that feeds them. The people of Vermont deserve a truly independent panel, including responsible nuclear critics selected and paid by the State of Vermont, not the nuclear corporation under review.

A responsible state nuclear policy is needed and there are truly objective and competent people within state government and elsewhere capable of formulating this policy. I urge you to disavow any connection with Vermont Yankee's panel and take steps to develop state policy from within state government.

Respectfully,
Herman Bluestein
Director
VPIRG

DO YOU SMOKE



IF SO WE HAVE IT PYRAMID MALL

PIPES-BONGS-PAPERS
ROACHCLIPS-WATERPIPER
"WE HAVE IT ALL"

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Ray Farley
Mary Gaston

Classified

The Center for Service-Learning at the University of Vermont, is recruiting volunteers for various positions. The positions available are as follows. For more information contact: Peggy Roy at 656-2062.

The Medical Center Nursing Home needs volunteers in the areas of arts and crafts, music and friendly visitations.

The Burlington Convalescent Center, needs individuals with an imagination in the areas of socialization skills, arts and crafts and any other areas that they would like to develop with elderly people.

The YWCA needs volunteer supervisors to carry out events and activities with girls ages 6-18.

Probation and parole is looking for people to assist Probationers and/or Parolees in finding employment. They also need people to work directly with the clients.

St. Albans Correctional and Diagnostic Treatment Facility needs people for a variety of positions ranging from film program developer to yoga instructor.

Burlington Housing Authority wants someone who is interested in working with children that are susceptible to child abuse. What is needed is some type of Family Recreation Project.

Assistants are needed at the VNA Daycare Center, caring for children, etc.

For sale: Frejus racing bike, 3 yrs. old, just tuned. \$90 or best offer. Technics turntable SL-1500 great cond. 1 1/2 yrs. old \$90 or best offer. 2 yrs. old Nordica Astral meteors ski boots, size 10 1/2 good cond. \$70 or best offer. 1 pr. Nordica velox, size 8, 3 yrs. old Good cond. Asking \$30 or best offer.

Parttime help wanted — two nights a week driving. Inquire after 4 p.m. Papa Dominic's, 1160 Williston Rd.

Anyone interested in broadcasting sports for WRUV-AM this fall, please contact Kim Honza at 864-6207 or 658-4911 for more info. Are immediately looking for people to broadcast soccer. No experience necessary.

Monkton — 6 bdrm farmhouse, 25 acres, large garage, all appliances. No undergraduates, \$500/month. 1-453-3807.

All types of sewing — backpacks, sails, sleeping bags, etc. Call Carol after 5 p.m., 862-4450

Diamond engagement & wedding rings: Up to 50% discount to students, faculty, & staff. Example, 1/2 ct. \$95, 1 ct. \$275, 1 ct. \$795, by buying direct from leading diamond importer. For color catalog send \$1 to SMA Diamond Importers, Inc., Box 42, Fanwood, N.J. 07023 (indicate name of school) or call (212) 682-3390 for location of showroom nearest you.

Dodge Dart 1971 Standard six, 79,000 miles, good condition. Well maintained, will show receipts \$950. Call 425-2260.

Moving — most reasonable rates, Onion River Transport, 863-4701 or home, 863-3825.

Bass player needed immediately for bluegrass band, electric or acoustic. Call Chris 864-6291.

Portable stereo disco system; Altec 1606 amps (two); Altec 9844A speakers; Stanton Gyroscopic turntables (two); Meteor two clubman mixer; custom cabinets; excellent condition \$2750, negotiable. 879-7002. Leon Lawrence, 13 Mapleton apartments, Essex Jct.

1965 VW bus, needs engine work, \$100.00 in new parts. Asking \$150.00 or trade. 863-4831.

For sale — 1975 Chevy C-10 van, 8 radials, cassette, roof-rack w/ ladder, tuff-coat, original owner. Never driven in a Vt. winter, 434-3847 after 6 p.m.

New Almat ski bindings. Step-in model. List price \$75.00. Asking \$45.00. 434-3847.



Parody

(continued from page 11)
professors will demand everybody attend or you get demoted a grade. That's a captive audience for you; the old carrot and stick approach. Or how about Professor Klutz who responded to the short skirts in front of the classroom with A's. I recently heard that some Princeton professors are under fire for trading sex for grades. I wonder what you would have to do for an A. It doesn't take too much of an imagination, does it? What eventually happens is that a grade becomes, probably always has been, a meaningless evaluation of a student's performance or his/her ability to think."

"I know Lisa, I know. It's sad that the actions of the majority of professors reflect on the few who are hard working and conscientious. The few I had

pushed me to my limit, made me challenge my beliefs and knowledge and forced me to search for justification of my arguments. Few and far between they were. I'll certainly miss them for they're truly the enlightened ones on campus. Them and few of our friends, right, Lisa?"

"Right," she said, as she brushed a few stray hairs out of his eyes, "You know, she quietly said, 'I'm coming with you Ron.'"

"Yes, I was hoping you'd say that. Now we can pursue our education in an environment more suited for us. Come on, let's go to bed. We have a lot of packing to do tomorrow."

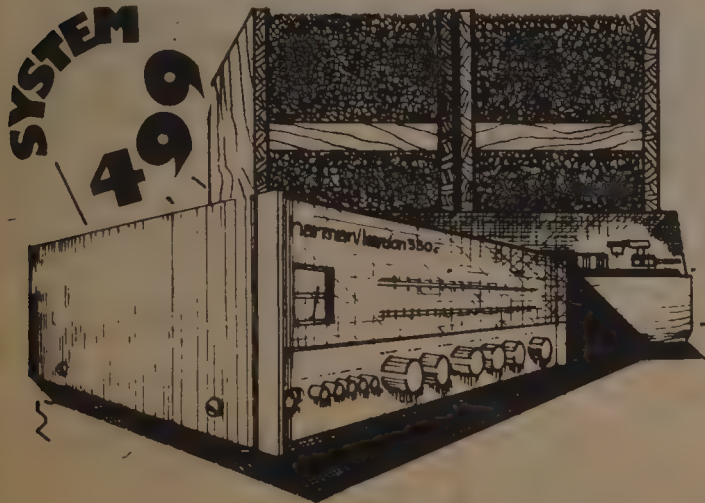
The lights went out, as they turned their backs on a community that refuses to examine itself and its raison d'être. No meaning existed for them to justify their continued presence.

You can buy a new car or a very shiny toaster or a washing machine that salutes when you turn it on, but the thing you're going to get the most enjoyment out of is a stereo system from us.

We can help you

As you may suspect, selecting a stereo system is more than just a matter of taste. It is first and foremost the process of discovering just how much performance you can get for your dollar. How much of the full musical range does it cover? How clean and detailed is the overall sound?

We (Creative Sound) are uniquely able to demonstrate sound in our stores and show the easily audible differences that may be important to you. But we can be of help even before you come in. Because we spend a good deal of our time evaluating all kinds of stereo equipment for ourselves, we can supply a good preliminary summary of what performance characteristics can be had at what price, what you will gain if you spend more, what characteristics you might want to see emphasized at a given price level.



\$499⁰⁰

Mfg. Nat. Adv. Price is \$8572.00

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From the highest frequencies present in recorded music to the deepest bass, these **BOSE 301's LOUSPEAKERS** will bring you almost perfect sonic quality along the full bandwidth of music. An amazing feat considering they're only \$218 per pair.

Back or Rock, the 44 watts of undistorted RMS power from the **\$230 HARMON KARDON 330c FM/AM** stereo receiver will fill your home or apartment with sound. There are plenty of nice features, too.

In a manual belt drive turntable perfection at less than a fortune calls for the solidly-built **SANYO TP-626**. It has a heavy platter that turns records at a constant speed. Total list price with base and dust cover, plus an **AUDIA TECHNICA AT-10** cartridge is \$124.

Your investment in perfection is completely covered by our **TEN GREAT VOWS** of service.



Technics Garrard
by Panasonic

\$399⁰⁰

Mfg. Nat. Adv. Price is \$460.00

With this system you'll hear all the music — the entire musical range — without spending all your money.

In fact, you'd have to spend twice as much to match the sonic accuracy of the **EPI-100 LOUSPEAKERS**. They're the only speakers in this price range. \$200 a pair, which can reach the lowest octave of deep bass. Wait 'til you hear them!

Thanks to a sensitive and selective tuner, your favorite FM stations will come in loud and clear on the new **\$180, TECHNICS SA-5070 FM/AM** stereo receiver. There's plenty of power, too. 15 watts per channel RMS, to satisfy both you and the EPI speakers.

Compatibility of components is an important feature of all our music systems. To match the high quality of the Technics and EPIs we've included an \$80 list **GARRARD 440M** automatic turntable with base, dust cover and **SHURE M44e** elliptical magnetic cartridge.

This stereo outfit is covered by our progressive exchange and warranty policies.

What your dollar buys, a summary

With a limited budget (\$200-\$300), you can get a system of reasonable accuracy, but some sacrifices are necessary at the extremes of the musical range to get satisfactory acoustic output (loudness). A system in this price range is most appropriate to small listening areas.

With a moderate budget (\$400-\$500), you have two choices. On one hand, you can get a system which provides accurate musical reproduction in every respect, with sufficient sound output for medium size rooms (2000 cubic feet or less). Alternatively, if you like to play music very loud in a large room, you can select a different kind of system in this price range that sacrifices some musical accuracy (bass response in particular) to get extra sound output.

With somewhat more to spend (\$550-\$700), you will be able to get a system that combines completely satisfying accuracy with sample output for even very large listening areas and very loud musical levels. In addition, it will include features which add to ease and flexibility of operation, and which help to preserve your records. For most people, the point of diminishing returns is in this price range.

An unlimited budget (\$1,000 and up), will afford you the very best equipment available. Such a system can provide a number of sonic refinements for the ultra-critical listener; truly thunderous sound output on demand; and a myriad of luxurious and helpful control features.

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GREAT VOWS

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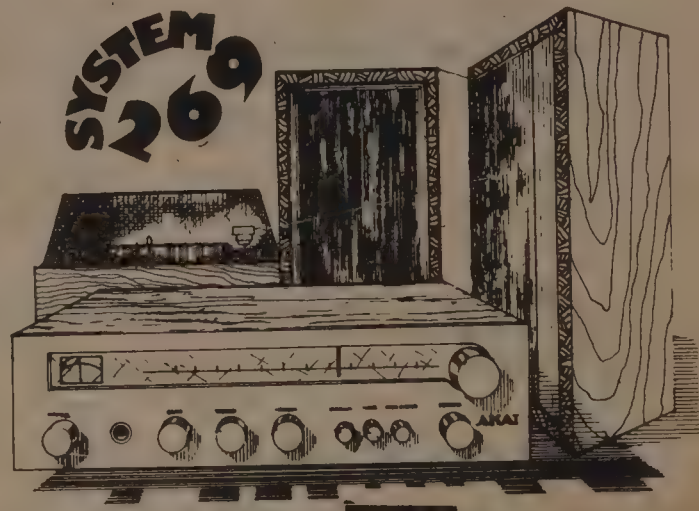
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Examples

At CREATIVE SOUND we demonstrate, sell, and service the majority of good stereo equipment available. Of the many systems we can put together in each of the price ranges we've discussed, we've selected here an exemplary system from each category that will offer the best possible value for your particular number of dollars. And, given our dedication to providing "quality components at the right price," we're confident that you'll find CREATIVE SOUND can probably furnish you with a better system for less money and with better service than you are likely to get elsewhere.

Thank you.



CRITERION AKAI Garrard

\$269⁰⁰

This music system lets you in on the lower low notes and is powerful enough to shake the rafters of almost any listening room.

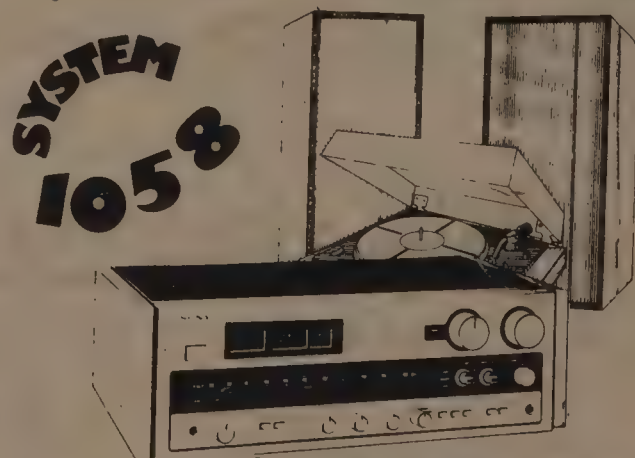
There isn't a in this price range that can match the **CRITERION 28's** for efficiency, accuracy and output. The \$80 a pair 28's feature a 8-inch woofer and 3 1/2 inch tweeter inside their cabinets.

The **\$180 AKAI AA-1010 FM/AM** stereo receiver has more reliability, more features and more power than some receiver that would cost you as much as this entire music system. The AA-1010 has a wide linear tuning dial for easier tuning, switching for remote speakers and some pleasant surprises like separate bass and treble controls on the front panel.

The **GARRARD 440M** turntable provides better performance and reliability than anything else going around in this price class. With base, dust cover and **SHURE** magnetic cartridge the 440M lists for \$80.

Like all music systems we recommend, we include our written **GREAT VOWS** and progressive exchange plan.

"IT'S A SONY" Technics
by Panasonic **JBL**



\$1058

Mfg. Nat. Adv. Price is \$1259.00

There's something about the name SONY on a piece of audio equipment that almost says music before it's turned on. Perhaps it's the silver anodized front panel or the handrubbed oiled walnut cabinet, but most likely it's knowing that for nearly 25 years Sony has stood for the finest audio gear available. The **\$500 SONY MODEL 5800 fm/am** receiver lives up to its name in both power (55 watts RMS per channel) and features like **DOLBY FM**.

The designer of probably the most accurate reproducer ever developed, the **JBL STUDIO MONITOR**, has also developed a line of conventional speakers that are anything but ordinary. The **\$460 a pair JBL DECADE 36's** are large enough for the floor or can also be used on a bookshelf.

The direct drive **TECHNICS SL-1700** with base and fancy dust cover has everything you'd expect in a \$229 turntable outfit and some extras, too. Tracking is light enough for a **\$70 STANTON 681EEE** cartridge.

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Coor Interview

(continued from page nine)

that enables the individual to grow I think is an important part of overall contributions a faculty member makes. There should be a balance. We should be as cognizant of the quality of teaching and the commitment to teaching as we are of the quality of research and the commitment to research. Public service is a third part of this set of ingredients. But we must, in my judgment, be attentive to them all, because teaching alone without continuing commitment to scholarly work means that an individual won't grow with the field. He won't continue over what is roughly a 35 year period from the point of tenure to retirement to be a productive member.

Cynic: What do you see as being the future for the make-up of the balance between in-state and out-of-state enrollment and also, what do you see as being the future for the cost of the in-stater attending UVM versus the out-of-stater attending UVM.

Coor: I think the ratio in the future should stay where it is and will stay there. We are Vermont dominant. We have a majority, albeit a slight majority, of our total student body drawn from Vermont. If we hold our total student body constant as we intend to, then we'll remain Vermont dominant.

Out-of-state is a little more difficult to predict. We had this past year over 7200 applications from out-of-state students for fewer than a thousand spaces, and while the total number of students in the nation will drop by about 25% between now and 1985, there is reason to believe that if we remain good — keep a diversified program — we will continue to attract a good, rich pool of strong students.

So far as costs are concerned, there are two factors that are important here. For Vermonters, it is my hope that the state appropriation will continue to provide the difference between a constant Vermont tuition and the cost of education. It means that there may be occasional increases, but hopefully, that state appropriation will be able to carry the weight of the increased cost. For the out-of-stater, two key factors apply — one has to do with inflation itself and if that begins to plateau, which hopefully it will, we can also begin to plateau the cost increases. At the same time, if we can continue to control costs here, which is difficult, our costs have been running about twice that of inflation, because we are so energy dependent and because so much of our income is spent on personnel, and if we can start building stronger bases of support in the private sector, hopefully we can soften the cost to out-of-state tuition over time.

VPIRG

(continued from page 15)

come to us in search of volunteers to work with you, or for advice; or you may come to us with some general ideas and seek help in formulating a project. We do not have the staff or the finances to tackle every project students bring to us, but all ideas will get serious consideration.

WE NEED YOUR IDEAS!!!

The impetus behind VPIRG's creation, as mentioned above, was the need for a mechanism to consolidate scattered student energies. Any student organization inevitably has a high turnover rate, as members graduate and move on in predictable cycles. Therefore, since its inception in 1971, the issues on which VPIRG has worked have gone through some transformations, according to the changing focus of the students involved. Despite the different directions the group has taken over the past six years, its underlying function has remained the same: to implement progressive change in Vermont, directed by the interests of the students and other citizens who make up its membership. The trustees, in theory, are representatives of your views, but without your input they cannot effectively represent you. So we would like to hear your suggestions for the coming year. Are there some special problems you have observed in Vermont that you feel VPIRG could do something about? Are there topics you would like to see investigated, government or institutional policies you are disturbed by?

Let us know what concerns you — the trustees, as your representatives, are responsible for considering your suggestions and determining which of them are within our capabilities. Write to us at Box 33, Billings Center, UVM, or come to one of our Monday meetings (at 5 p.m. in Conference Room C, upstairs in Billings) with your ideas. You can also call our Montpelier office at 1-223-5221. Be sure to read the project descriptions elsewhere in this issue. We hope to hear from you!

On VPIRG This Year

(continued from page 15)

student is needed to update and expand VPIRG's 1974 "Workers Guide to VOSHA," and to produce other materials which will aid workers trying to obtain a safe, healthy workplace.

VPIRG Director Whitey Bluestein has written up the following projects:

DECOMMISSIONING — Nuclear power plants have a useful life of 30 years or even less. While they produce electricity, they also generate large volumes of radioactive wastes. The plants themselves

also become radioactive. The project will explore the various techniques proposed for decommissioning, e.g. dismantling, permanent burial, and study the cost of these various techniques. A final report will survey the entire problem of decommissioning nuclear power plants.

JOBS & ENERGY — The energy industry, along with most industrialists and some agencies of government, are vigorously promoting large-scale, technologically complex and

dangerous energy sources. These energy systems expose the public to a variety of dangers. This project would compare the various sources of energy, determine their suitability to Vermont, and compare the number of jobs created by each system.

DIVORCE COST STUDY —

Lawyers in several Vermont cities would be surveyed to determine what their fees for uncontested divorces with no property or children would cost. A consumer guide would be prepared, with price comparisons.

These are only a few of the projects planned for the coming school year. Contact the VPIRG staff for information on designing independent study projects for credit. If none of the proposed projects meets your needs, the VPIRG staff is open to other ideas. Some of our most exciting projects have been independently designed by students.

Working with VPIRG offers valuable experience in consumer and environmental advocacy. VPIRG projects will help you develop your analytical, research, and communication skills. A project with VPIRG can be a refreshing break from your standard curriculum, and may prove to be a valuable experience to carry into your professional career. So, get involved!



Save on Casual Comfort

Bass 100 Rejects only \$24.95



"PLUS ONE" Oxford

Tie "One" on for a walk in the country, or city. The Bass "Plus One" Oxford will let you walk in comfort.

Factory Rejects at a \$9 Savings — only \$24.95

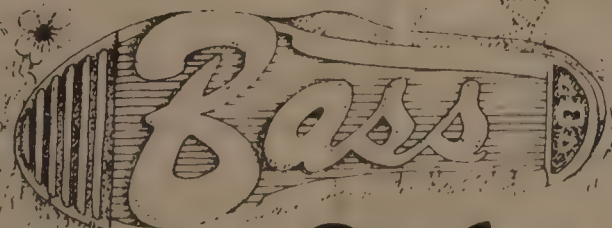
"SURFER" Boat Shoes

Be sure footed this summer. The "Surfer's" genuine rubber soles will make being on deck, or off, a lot easier.

Factory Rejects at a \$9 Savings — only \$24.95



Enjoy casual comfort, this season. At these prices, you can't afford not to! Selections shown have full grain leather uppers, genuine rubber soles and are available in either Sealion Bark or Chocolate Fudge.



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Editors' Page

Save The Bishop's House

Within a week or so, the UVM community could lose one of its landmarks as bulldozers push their way through to make room for a parking lot. The Bishop's residence, a house purchased some months ago by the UVM Medical Center, dates back to 1858 and sits on South Williams Street. The residence is listed in the registers of National Historical Sites, the State of Vermont's Historical Sites, and the City of Burlington's Historical Sites. And yes, the UVM Medical Center, combined with UVM, have planned to level it to make way for a few hundred parking spaces.

Thus far, the resistance to this move has been limited to a group appropriately called "The Committee to Save Bishop's House." This organization has presented no less than two alternative proposals to UVM's parking "crisis," but the response received has been consistently negative. To date, the ideas put forth have included a peripheral parking plan as set forth by a UVM trustee and another plan which included using the north lawn of the residence for parking and also setting

aside certain areas for compact cars. The schemes have, in essence, been ignored.

The raising of the Bishop's House, whatever the imposition created by not having convenient places to park, is no less than a rape of this campus and the town itself. The aesthetic value is obvious, the house is in beautiful condition (Take a look at it for yourself — it's opposite Sigma Nu.), but an added factor is that it could be used in the future to house the elderly.

Currently, the Save Bishop's House Committee is waiting for a ruling from the Department of Health, Education and Welfare and the State Health Department. If the Medical Center has its way, the bulldozers could very well cruise in on about the 5th or 6th of this month.

The result of such a move would merely be that those unwilling to go a little out of their way or to walk a little further wouldn't have to. On a campus where cinder blocks and concrete predominate much of the scenery, such a move is unnecessary and condemnable.

Yankee's Atom Man

The Vermont Yankee Nuclear Power Corporation wants to clear up misinformation the public might have about nuclear energy. In the words of Yankee spokeswoman Stacey Weaver, "We want people to understand the basic facts about nuclear energy so their fears will vanish."

To do it, Yankee has planned to launch a radio campaign featuring none other than "Atom Man." No kidding, Atom Man.

We all thought Mr. Clean really was a rough and tough floor cleaner, and we all suffered through the various antics of Mr. Glad as he rescued distraught housewives who couldn't seal hubby's corned beef on rye, but come on, does Vermont Yankee really think some fictitious character blasting over the AM will be able to cure the second thoughts we all have when we hear the Vernon plant discharges 30 metric tons of highly radioactive spent fuel annually. Or

when we see an ominous dump truck meander down the road with a bumper sticker saying "RADIOACTIVE" on its rear. Or how about when we read of the cracks in the pipes of the cooling system at the Vernon plant.

Nuclear power is not popular in this state and Yankee knows it. Because of this sentiment, they've got to establish a pro-nuclear political base to further themselves as a corporation within the state. Unfortunately for them, their product isn't a basin, tub and tile cleaner or plastic bags, it's a highly political, potentially dangerous commodity.

The caveat here is that Atom Man may sound really "neat" on the radio, but take lightly what he says. There's a great deal more to nuclear power than just some comic strip character trying to convince you he's for real.

On Med School Discrimination

To the Editor:

I wish to address the *Summer Cynic* and its readers concerning the article by John Franco which appeared in the August 4th issue. I do so because parts of this article give a false picture concerning professional school admissions and discrimination.

Mr. Franco's article makes it seem as if medical schools are discriminatory against Blacks. I have tried to gain admittance into medical school for the past two years. I can therefore give a clearer picture than Mr. Franco. It is easy to see that so called "reverse discrimination" is present in medical school admissions. Minority groups can apply to any medical school in the country through the Minority Application Service program provided by AMCAS (American Medical College Application Service). If you are not a member of a recognized minority you can not use this service. It would cost over \$1000 to apply to all these schools. Thus, Blacks are provided with a service simply because they are Black.

Mr. Franco and Justice

Douglas seem to feel that grades and MCAT test scores are not the primary factor in the screening of applicants (3rd para. 1st col.). Well they are the primary screening criteria. Many medical schools have "cut offs" where students with grades and/or test scores below a certain mark are simply not considered for admissions. Black students with grades below the cut off are not rejected but remain in the applicant pool. Medical schools have lowered their standards so Blacks with lower qualifications can get in.

Special admissions requirements for blacks are not needed because of bias in testing as Justice Douglas seemed to believe. First a student who has completed four years of intensive pre-medical study has surely gotten over so called "cultural or racial" bias in testing. If the student has not, how will he pass his medical boards and exams where no special grading is given. Finally, White students have to face the same 8 hr. MCAT exam as Blacks. The difference is that Blacks who get lower scores on

the exam fill medical school seats that are meant for more qualified students.

If one really wants to know the problem with professional school admissions, it is in the sheer number of applicants. As many as 8,000 students competing for 125 places is not uncommon for a school. The admissions people could just as easily select their class by random sampling.

One can see the large problem confronting the medical schools. But this problem is not helped by placing less qualified Blacks in a pool of their own so they don't compete with the more qualified candidates.

Obviously changes must be made concerning not only medical school admissions but other areas where discrimination and reverse discrimination occur (i.e. housing, jobs). Change can't come overnight and people must realize this. It takes time. If alterations come too quickly cries of bigotry and reverse discrimination will persist.

Yours truly,
Arthur Goldstein

A Disturbing View of Mozart

To the Editor:

The *Summer Cynic*, August 4, 1977, carried a disturbing review of the Vermont Mozart Festival, written by Tricia John. Many of us who worked with and/or enjoyed the Festival concerts feel very strongly that her opinions are ill-founded and that her statements should not go unanswered.

Miss John opens her article on the VMF by telling us that she cannot "limit the discussion to music" because it "becomes secondary to what goes on backstage." She then bears out her point by attempting a discussion of the music — and giving us only a revelation of the resentment with which, in some quarters, these concerts have been received.

It is evident that Miss John is antagonized not by poor intonation and heavy-handed playing but by the intrusion of "outsiders" into Burlington's musical life. Her suggestion "that in future years the Festival rely more heavily on what local musicians have to offer, instead of basing most of the Festival on New York talent, which in some cases does not hold a match to our own" belies a mind excessively troubled by the possibility of comparisons.

She demeans such "New York talent" as Fortunato Arico and Henel Kwalwasser for the "damage" they did to the Festival because they aren't local people; she extols the choral union members as a "spectacular highlight" because they are. These distortions wrong both "sides" — the choral union would look much better justly praised than it does set up as this area's answer to the (assumed) hubris of outside performers.

Of course, what Miss John writes is not musical criticism. It is disheartening provincialism; it is, one suspects, pre-established "truth" in Miss John's jaded view, that the musicians from New York come here assuming they are to be adulated and that they need to be put in their place.

Actually, the musicians come to make music, not to overshadow other musicians.

Many of us, including some "local musicians" who have worked with and supported the VMF, feel that "the conflicts, the bitterness, and the poor judgment" are not behind the scenes of the Festival, but in the minds of those who would stoop to resent them for it. This includes not only those, who like Miss John, come to jeer, but those whom one might reasonably expect to see at a musical event in this area, but who are never there.

Though there are the usual routine tensions and irritations behind the scenes of the VMF, the predominant atmosphere is one of co-operation, warmth, humor and an eagerness to support and/or create good musical experiences. It is ironic that anyone who lives here and is involved in music should resent the expansion of Burlington's limited musical life. This is not to say that the concerts were perfect, just that they were with all their strengths and weaknesses, a welcome addition to the musical opportunities in this area. There were some flawed performances, but Miss John seems not to have noticed these, since she doesn't mention them. The choral union's "off" moments were equally inaudible, evidently. If we listen for mistakes it should be because our musical sense demands that we understand what we hear as well as possible. Miss John's obvious oversights tell us that her motivation is quite different — she is trying to make these concerts part of a petty and embarrassingly one-sided antagonism. Until she learns to overcome this and really to listen at concerts, she might just as well boycott these concerts and write her reviews in her extra free time at home — the results would be essentially the same.

Sincerely yours,
Janet Melnicoff
Mary Milkey
Mark Heyman
Ann Cooper
Rev. Norman H. Reuss, Jr.
Burlington, Vt.
August 19, 1977

Goodbye Summer, Hello Vermont

This issue of the *Summer Cynic* represents the third summer of the paper's history. For those of you who have been fortunate enough to spend the summer in Burlington, you'll understand what's being said when we say it's been a helluva good time bringing you the SC. For those of you who just arrived in B'town, this issue represents the finale of the SC and the beginning of the Vermont Cynic.

For all those interested in joining the Vermont Cynic staff this fall in any capacity — layout, writing, artwork, typing, etc. — there will be an organizational meeting Tuesday, September 6th at 7 p.m. in the Cynic office (lower Billings). If you can't make it then, drop by any time.

Hard Decisions on Nuclear Power

(Editor's Note - The following article is from a speech given by Greg Guma on August 6th in Battery Park. The speech was part of a day-long "Hiroshima Day Anti-Nuke Demonstration." Mr. Guma is a member of PACT and director of the Green Valley Film and Art Center.)

Nuclear power involves everyone living in the world today. Everyone in the U.S. and everyone in Vermont. I want to talk about my home - Burlington - and how Burlington is involved in the development - or the halting - of nuclear plants.

Some people, like Central Vermont Public Service Corporation and Green Mountain Power, say we shouldn't concern ourselves with plutonium and radioactive leaks; the storage of wastes for thousands of years, or the many other dangers of their product. Other people say nuclear power is only a problem if a plant is built in your town.

Well, it's a problem for all towns and cities - including Burlington. We're involved... and we have some hard decisions ahead.

I want to show you three ways in which Burlington is supporting nuclear power development, three roads we are being led down to a nuclear future.

They are:

(1) The people of Burlington are fueling the nuclear industry with their utility payments and tax dollars.

(2) The State of Vermont and the City of Burlington are fueling the nuclear power industry by welcoming Hayward Tyler Pump Co. into our community to make parts for atomic plants.

(3) The Mayor of Burlington is fueling the nuclear power industry by preventing the voters from deciding on the question of nuclear construction, transportation, and storage.

First, the people of Burlington are fueling the Nuclear Power industry with their utility payments and tax dollars. Six years ago the Burlington Electric Department began buying shares in nuclear plants as they were built in New England. We've invested more than \$4 million in nuclear power, and we'll be paying off bonds until the year 2000, including over \$1.5 million in interest payments to banks. We have become dependent on power generated by Vermont Yankee and the Millstone and Pilgrim plants - over a third of our power comes from these nukes. Bob Young of the BED says we have to increase our base load capacity to meet increased demand. He wants us to invest in Seabrook and nukes in Rhode Island. The BED has even considered a \$25 million bond vote for joint ownership in nukes. It hasn't happened yet - but only because of the reactions against Vermont Yankee after its shutdown in 1976. Bob Young wants a nuclear future. He says it will be safe and will keep our rates down. We already know about the safety of nuclear plants - the 83,000 gallons of liquid waste spilled at Yankee a year ago, the poor design of the emergency core cooling facility, the constant emission of radioactivity into the surrounding community. The story is the same at Millstone, a plant Young wants us to support. Pipes crack, its gas turbine generator fails often, and last year there was a total electric failure in the plant lasting five minutes.

But nuclear power is cheap, say experts like Young. What he doesn't tell us is that uranium has quadrupled in price in just two years. The enrichment process will also double in cost soon. The costs of waste disposal are unknown, and insurance costs remain unsettled. A nuclear plant built now will mean higher rates - not lower ones - in the future.

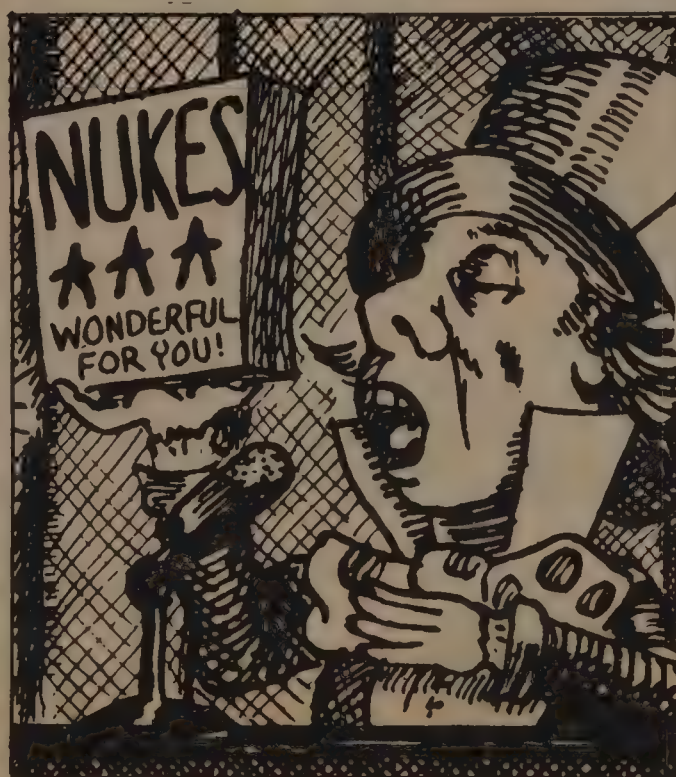
But demand is increasing, the experts tell us. More energy production is a must. It sounds logical - but it's nonsense. Increased production can't solve the energy problems of this or any state. The real question is - energy for WHO? It's not a technical problem - it's political. In Burlington more energy is needed for large corporate consumers like Mall owners - who pay lower rates per kilowatt hour. Malls and large corporations consume massive amounts of energy - much of it unnecessary. These commercial monsters are the energy eaters - and the rest of us pay.

Second, the State of Vermont and the City of Burlington are fueling the Nuclear Power industry by welcoming Hayward Tyler Pump Co. into our community to make parts for atomic plants.

A year ago the nuclear industry walked right into Burlington - and the governor and mayor welcomed it. The Hayward Tyler Pump Co. took over a 30,000 square foot plant off Home Avenue. Governor

Salmon - who had been mouthing opposition to nuclear construction - welcomed the new business in the name of industrial development. Mayor Paquette said, "I believe the future of this country and the world is the sort of thing that's happening here today." And Dennis Chalmers, Hayward Tyler director, said that the presence of the plant in Burlington represented a "strong faith in the future of nuclear power in this country." Over 60 people work at the plant now - 200 people may be producing pumps for nuclear plant safety systems by 1980.

Support for nuclear power is important for Dennis Chalmers and his superiors at Stone-Platt Industries. That's who really controls this new Burlington industry - a London-based multi-national corporation. He wants to create jobs serving the nuclear profiteers. What he doesn't say is that Hayward Tyler could be creating more jobs, jobs that



would last longer, by converting to production of other pumps. Other energy systems also require the kind of technology and hardware supplied by Hayward Tyler. This conversion could happen within three years - adequate time according to Chalmers for finding new markets. But he, not his workers, has charted a nuclear future.

"But Burlington needs industry," say the officials. That's true. But people of Burlington, the people who work and the people who pay the electric bills, have a right to decide what they want to see produced. As it stands, Hayward Tyler is forcing its workers to serve the nuclear industry, and is actually creating fewer jobs than it could by moving out of the nuclear pump business.

Third, the Mayor of Burlington is fueling the Nuclear Power Industry by preventing the voters from deciding on the question of nuclear construction, transportation, and storage.

In March of this year 1,724 people signed a petition saying they wanted a vote on the nuclear question. They wanted city voters to decide whether nuclear materials should be transported through Burlington, whether a plant should ever be constructed here, whether wastes should be stored here. 1,724 people, but one man, Mayor Paquette, said the vote could not be held. He invoked a debatable power in the city charter to take away our power to choose. At the moment he is being sued to force a public vote. But the big question is: Why did he bother?

According to the mayor, a vote would not be legally binding. The state of Vermont must make these decisions. But over 30 other communities voted on the exact same question. The question remains: Why?

One reason is that in March this year, 36 Vermont communities voted to ban nuclear power. Since then Orwell, a proposed nuclear site, has also voted NO. A NO vote in Vermont's biggest city would mean that public opinion is clearly against the nuclear power industry. That NO vote could not be allowed. And why does Paquette care? Because the development of Burlington - Malls, Convention Center, Hayward Tyler Pump - all depend on nuclear power expansion. Who does the Mayor work for? It certainly isn't most of us.

A clear vote against nuclear power in Burlington will be a strong message to the state legislature. A message they would have trouble ignoring. We must

make sure that vote happens.

I've talked about three ways that the power structure in Burlington is pushing nuclear power on us, and how all of us are supporting a form of energy generation which is not cheap - not clean - and certainly - if you know anything about Vermont Yankee - not efficient.

Nuclear power is being forced on us for a simple reason: nuclear power means corporate profit. The last thing the Mayor, Hayward Tyler, or the BED want is people asking questions, demanding a voice in industry, and making decisions. It's the LAST THING they want because they know we don't want to support the nukes - not through our taxes, our rate payments, or our work. Vermonters are already saying NO.

We know what's wrong with nuclear power - it's centralized, dangerous and expensive.

And we know what's needed - hydroelectric power, solar power, wind power. We know that jobs can be created just as easily in these fields. We know that there are more ways to solve energy problems than more energy consumption. What about mass transit? What about corporations really paying their share? What about conservation?

The BED isn't going to tell us what we need to know. Bob Young won't even publicize the fact that BED could provide for all Burlington's energy needs without nuclear power.

The mayor isn't going to tell us. Dennis Chalmers isn't going to tell us.

We have to learn the facts for ourselves. And then we have to act.

What can we do? We can demand and work for the immediate and permanent halt to the construction and export of nuclear power plants.

Our stand is in defense of the health, safety and general well-being of our selves, and of future generations of all living things on this planet.

The Road to Illiteracy

by Scott Curtis

Diving SAT scores, unintelligible college term papers, and illiterate graduates' suits against schools for negligence, are just part of the evidence that schools in America are not preparing students to function in a literate society. Recognizing this problem, the Vermont Education Department has produced a plan which will hopefully ensure that all high school graduates are at least functionally competent in English and math. The plan is entitled the Basic Competency system - and no one can argue with its intended goal. Yet questions remain. Will it work? And if it does, at what price?

As the Basic Competencies are being required throughout the state for the first time this fall, teachers and students find themselves in awkward positions. The usual curriculum must be scrapped or pared down to make way for tests of abilities which were once taken for granted. The recognition of the problem is sad, but necessary. The most hopeful outcome, expressed by Dr. Paul Escholz, is that the elementary and middle schools will be more successful at equipping children with basic skills under the prodding of the state system.

Yet Dr. Escholz, who is director of freshman English and coordinator of UVM's high school teachers' writing workshop, has another concern. "I am worried that Basic Competencies might be misinterpreted. Writing is much more than what the tests ensure. They ensure only the 'motor skills' which go along with writing. A college freshman needs much more." Both Dr. Escholz, and Hazen Wood, of the Education Department at UVM, see the danger of students being taught merely the bare minimums. Neither teachers nor students should be satisfied with only minimal literacy.

In all, the state's new system will solve some problems, pose others, and leave still others in the hands of individual teachers and administrators. A high school diploma will have more meaning at the lower levels. Those who will not acquire basic skills can objectively be denied a diploma. Therefore, students and parents should take note and there should be more application to learn skills. On the other hand, brighter students will be hindered as class time is directed toward lower skills. Finally, teachers must stand by the standards for the lower level, and endeavor to teach beyond the competencies toward excellence at the upper levels.

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c.



Though we call it the Thai tunic, there's nothing of the mysterious East about it . . . it's as American as apple pie. It has a mandarin collar and colorful decorative insets on the bib and sleeves. Natural or green; sizes S, M, L.



b.

Inside out . . . outside in . . . this reversible jacket is equally smart either way. It comes in black with a red stripe on one side, solid red within. It has decorative hand stitching at both sides and a strap-fastened mandarin collar. In heavyweight cotton, handloomed exclusively for us.

a.



In the Burlington Square Mall
Monday thru Friday 10-9 Saturday 10-6

Arts & Entertainment

Contrasts Galore At The Champlain Valley Fair

by Scott Curtis

The Champlain Valley Fair's first night was this past drizzly Monday evening, and though the crowd was thin, and spirits and bodies a bit damp, the fair still offered its amusing display of human life. From the top of the "Sky Diver", the masses of people looked like confetti — differing only in color. Yet down below, the people had distinct styles which offered a series of delightful contrasts.

As I was searching for supper, I asked a woodsman with an exhibit for a recommendation on some good food. He could offer none — he brought his food because fair prices were too high. This sure seemed sensible, particularly when, not many paces away, a large group of people calmly rolled their quarters in a glass case. By the way, the best meal at the fair is the soulvaki — shish kebab, tomatoes, cucumbers, lettuce and parsley, all packed in a Syrian bread pouch. And even if you don't buy a soulvaki, chat with the vendor. The poor guy has to hear the "smallest horse in the world" come on a thousand times a day. His

reticent "shish kebab" cry is beautiful in comparison.

Probably the greatest contrast at the fair is between the girly shows at one end, and the grange exhibits at the other. Needless to say, I spent my time at the grange show. There one sees industriousness and virtue displayed. There are beautiful fruits and vegetables, and interesting crafts on the theme of social progress. In the middle of most exhibits was an open Bible — the best insurance against the degradation of the fair's other end.

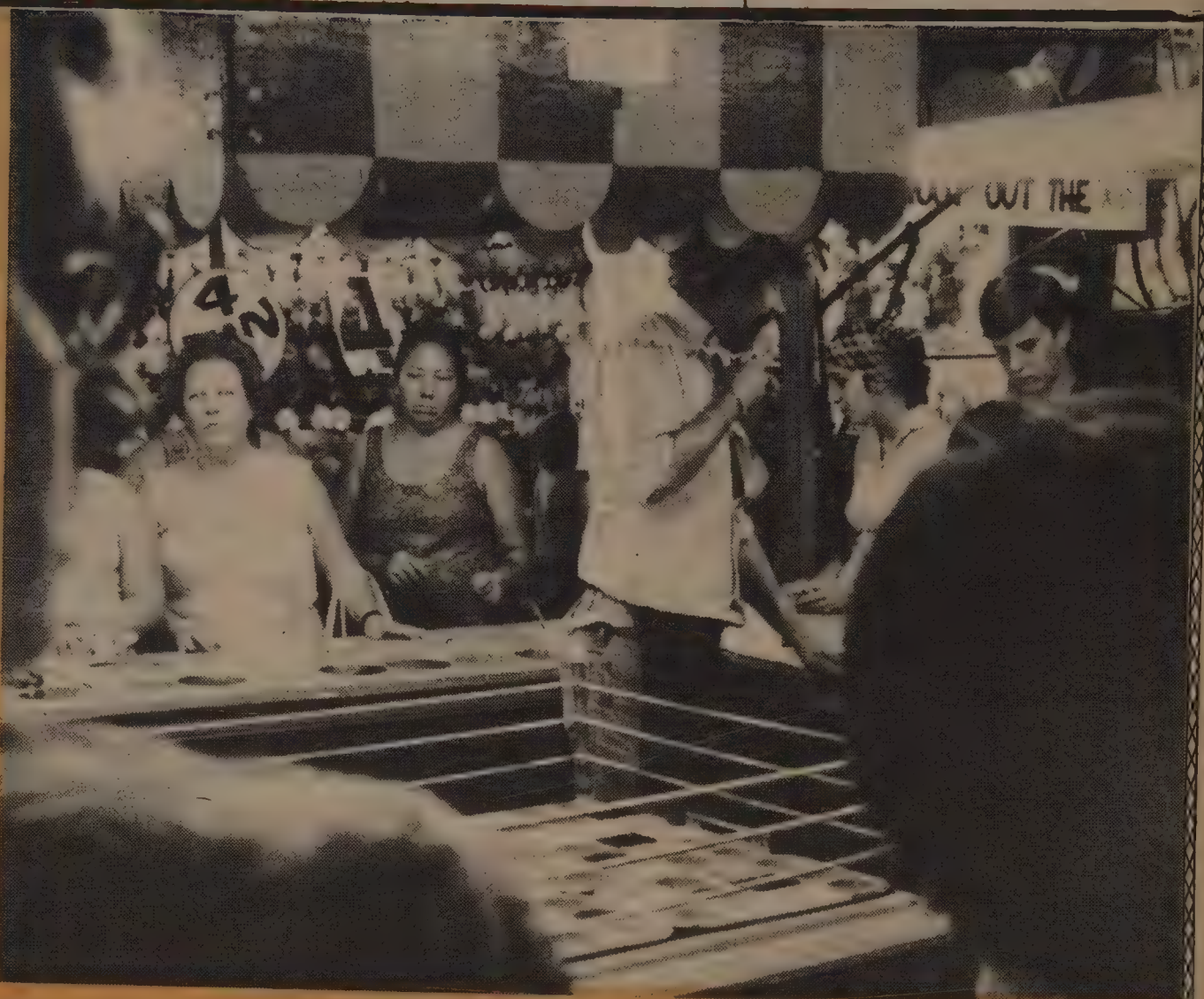
Two other attractions offered varied and wholesome delight. On the second floor of the large gray building near the grandstand was a fascinating exhibit of young people's paintings and drawings. Though some were quaint and embarrassing, others were pieces of accomplished art. I found the water colors to be exceptional in themselves, and the overall exhibit was astounding, considering the ages of the artists.

The "Sky Diver" differed in type of pleasure, and in cost. It

was 75 cents per person, but the ride was long and fun. One is thrust high above the ground, then catapulted down. As one

tried to be cool and quiet, the capsule quickly rolls over. (Be prepared to be friendly with

(continued on page 32)



"And who'll be our next lucky winner?"

...What a shock

For eyes and ears! What anarchy and din,
Barbarian and infernal — a phantasma,
Monstrous in colour, motion, shape, sight, sound!
Below, the open space, through every nook
Of the wide area, twinkles, is alive
With heads; the midway region, and above
Is thronged with staring pictures and huge scrolls,
Dumb proclamations of the Prodigies;
With chattering monkeys dangling from their poles,
And children whirling in their roundabouts;
With those that stretch the neck and strain
the eyes,
And crack the voice in rivalry, the crowd
Inviting...

—from THE PRELUDE — William Wordsworth

A Jazzy Year For The Lane Series

This year's Lane Series is indeed a different one. It begins with a parade, is filled with fine jazz, lacks a full symphony, and ends with an ambitious three-day array of drama. The Cynic and the Lane Series invite you to browse through the year's offerings.

Tickets and information are found by visiting the Lane Office in 234 Waterman, or by calling 656-3418.

HER MAJESTY'S MASED BANDS, PIPES, DRUMS AND DANCERS OF THE GRENADIER AND SCOTS GUARDS — Wednesday September 28, Patrick Gymnasium, 8:00 p.m.

To honor and commemorate Queen Elizabeth's Silver Jubilee, the Lane Series presents the massed bands, pipes, drums and dancers of Her Majesty's Grenadier Guards and the Scots Guards. It is one grand parade when the music and the marching is done by the British Regimental Units. This promises to be a splendid evening of family entertainment.

The show will highlight the ancient Scottish Highland dancing including the famed "Argyll Broadsword." This performance will vividly demonstrate the diversity of

Highland dance which, in addition to the sword dance, includes the Highland Fling and Highland Reel.

The troupe is composed of men especially chosen for the honor of guarding their Queen and for preserving the ancient musical traditions of England.

Special ticket rates apply for this most special of Lane Series events, the opening of our twenty-third season.

DIZZY GILLESPIE — Thursday, October 6, Memorial Auditorium, 8:00 p.m.

John Birks (Dizzy) Gillespie — composer, band leader and trumpet virtuoso — has had a profound influence on American jazz for more than thirty years. Born in 1918, he was soloist while still in his teens with big bands led by such men as Earl "Fatha" Hines and Cab Calloway. He was leading his own band while in his twenties.

It can be fairly said that Gillespie was responsible for the transition from swing to progressive jazz and introduced African, Cuban and Oriental elements into his own music as well.

He is a member of the Jazz Hall of Fame and is considered

(continued on page 32)



Photo by Dave Kennedy

Why are these people rolling quarters in the glass boxes?

Papillion's 'Pub On The Park'

featuring



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Salads**

Prime Sirloin Steak

Shish Kebob

with Rice Pilaf

Baked Stuffed Shrimp

Broiled Bay Scallops

And a wide range

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**Happy Hour Daily
3-6:30**

free hors d'oeuvres served

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all ladies drinks half price
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99 cents all day

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Saturdays until 1a.m. Closed Sundays
139 Main St. 862-3710

America's Pianoman:

Keith Jarrett Sparkles At Webb Estate

by Susan Green

There are severe contradictions in Keith Jarrett's persona.

On the one hand, he projects a reclusive image. Through all the fanfare surrounding his recent Shelburne Farms solo recital, he was strictly unavailable for interviews, with even stage photographs discouraged. Meanwhile, on every newsstand across America, *People Magazine* carried a five-page spread on the man of the hour.

Though perhaps muddled in his professional stance, the 32-year-old pianist is nonetheless pure as a pumpkin in musical matters.

Supposedly, he clears his head of all distractions before a concert, allowing something greater than himself to work through his hands — indeed, through his entire body. Eyes closed, trance-like, he plays as if possessed by many muses, moving, twitching, bending, stretching, moaning, chortling.

It is undoubtedly some kind of zen — a lifetime association (since age 3) with the piano combined with a spiritual cleansing.

And apparently, more often than not, it works. Jarrett makes magic. You can feel it surge through him, the instrument, the audience. Other musicians make magic as well, but within the safe boundaries of established structures.

In the risk that Jarrett takes, there is unity, clarity and an excitement in experiencing with him something new. Not just new music — he totally improvises, never plays anything twice — but a new form, an original medium for communication. To borrow a TV title, one step beyond.

Other musicians, particularly in jazz, improvise, generally taking off from a basic theme. Jarrett does not even allow himself that much of a head start, and he is surely the only performer to make a career of this daring approach.

But all that mysterious would be meaningless if what it produced was not enjoyable. His music is a challenge: where will those famous fingers take us next? Exotic, familiar, ancient, avant-garde, sexual, innocent, loud, soft, slow, fast, ordinary, bizarre, jazz, classical, rock, ethnic — it could just be Everymusic.

All those diverse elements reared their heads at one time or another during his first Vermont show.

If it is true that Jarrett is able to open himself up to the forces of the universe — celestial symphonies, hellish nightmares, and everything inbetween — he shoulders a tremendous responsibility. It is a pioneering venture.

Of course, not every moment

of the recital was perfect. Exploring the unknown often involves taking wrong turns. But Jarrett always returned to the path, guided by an innate sense of direction. Besides, the adventure of it made even the poorer moments a little special.

And the times that he peaked were extraordinary. Here was something so good but never to be heard again. Like shooting stars, those brilliant passages were each unparagoned. And somehow, the uniqueness of the performance transformed those who beheld it to a unique status as well. Nobody else in the world would ever have what we had.

But like all trailblazers, Jarrett must experience some degree of alienation. Maybe that accounts for his quasi-alloofness, when it comes to the press.

His relationship with the audience seemed much more down to earth. Instead of an encore, he chatted, explaining that he was pleased enough with his two sets that any additions were unnecessary. An honor.

There couldn't have been a more pleasant setting for a concert, on the paradisaical Webb Estate overlooking Lake Champlain. There couldn't have been a better night for the recital, complete with full moon in Pisces, a mystical sign.

And most importantly, there couldn't have been a brighter being behind the keyboard, in this the Year of the Jarrett.

U.V.M. S.A. Concerts Presents:

DAVID BROMBERG and THE POUSETTE-DART BAND

Friday Sept. 16, 1977

9:00P.M.

University of Vermont

Patrick Gym



Student tickets-\$4.50
General admission-\$5.50

tickets available at:

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Keith Jarrett

Bromberg, Pousette-Dart Band To Appear

In its first in a series of concerts this semester, the S.A. Concert Bureau will be presenting David Bromberg and the Pousette-Dart Band Friday, September 16 in the Patrick Gym at 9 p.m.

David Bromberg looks like A. J. Weberman impersonating Bob Dylan — but that's all right. Bromberg plays a little like Earl Scruggs impersonating Bruce Springsteen — but that's all right. Because once he gets going, once you get into it, it's all David Bromberg.

Bromberg is a virtuoso guitar, mandolin and dobro picker, so much of his music has a contrified, folksy flavor, but he can also pick his way through a mean rock tune. Once Bromberg stuck close to the country stuff, but a few years ago he picked up an electric guitar and he's been rocking ever since. Even his rockers are countrified — with fiddles and mandolins sneaking in here and there — but the effect is natural and charming.

Anyone who has seen Bromberg and band live knows that they put on quite a show. Known for his full range of versatility from country ballads

to fiddle rags to Fifties bebop to Seventies rock, Bromberg also hangs with the best of folk rockers.

Last year Ian Hunter wrote in a song "Oh, there ain't no rock and roll anymore — just the music of the young." In a very real sense, that is what the Pousette-Dart Band is all about — music for the young. Relaxed, graceful, gently rhythmic and melodic, the songs are unlikely to incite a riot or tear down the walls, but they are also unlikely to put one into the coma of boredom that results from excessive slickness or blandness. The band's name, most of its music and a great deal of its onstage personality come from John Pousette-Dart, a lanky, blonde young man who sings in a sweet voice, plays guitar and gets the most out of the few moves he makes on stage. He is augmented and aided by John Folson Troy on bass, harmony and occasionally lead vocals. John G. Curtis on mandolins, guitar and harmony vocals and Allison Leroy Cook on drums. They are all experts at pacing, and deliver pleasing melodies and tight harmonies. John

Pousette-Dart has a tenor voice that is genuine, and a style that is continually upbeat and positive. The overall sound is eloquent and understated.

The best of its music, which is somewhere in an Eagles-Fleetwood Mac intersection, is the type you'd like to hear on a Sunday afternoon, idly dreaming and having nothing to do but relax. The band can rock out, but it appears it prefers peaceful music, ladden with gentle harmonies.

A hometown favorite to Bostonians, the Pousette-Dart Band's familiarity with central Vermont dates back to 1972 when they were five nights a week regulars at the Wobbly II in Rutland.

A UVM ID will land you a ticket for \$4.50. General admission is \$5.50 at Bailey's, Upstairs Records, Paperback Booksmith, or the SA Box Office at Waterman.

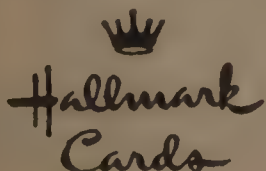
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see pg. 88

for details



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Communicating

The Art Of Meri Bourgard

by Frances Kahn
 "I had my first drawing lesson when I was seven. It was during a hurricane on Long Island. There was not too much to do once you'd tied down the boats and trees; so in the soft yellow lighting of the storm, my father sat me down and showed me how to sketch. Pointing to the reflection of the window on a bottle, he talked of shading and highlighting. He demonstrated the use of sketch lines; he taught me how to see. In a few minutes he began my whole career."

As Meri Bourgard spoke to me of her career as an artist, her fingers moved quickly, folding invitations to her one-woman show soon to open at the

enabling her to be one of the few artists in the area actively supporting herself with her work. Smiling, she looked up, her fingers momentarily quiet. "That label makes me seem a lot more secure than I feel," she said. "Survival is a constant struggle and very scary when I allow myself time for reflection. Fortunately, my experience lies in the fields of both commercial and fine arts. In the past, I have depended upon both for income, along with teaching, but now I am finally beginning to rely mainly upon my drawings, paintings, and sculptures, applying the knowledge of selling techniques learned through commercial work to

"He demonstrated
 the use of sketch lines;
 he taught me how to see.
 In a few minutes
 he began my whole career."

Francis Colburn Gallery in Williams Hall. She says she learned long ago to double up activities if possible. "When walking or driving I try to work out in my head sculptural problems or color relationships. Some people think it strange that I am usually doing handwork when I converse with them, but I have to create more time for myself. I have a lifetime of work inside me right now."

I asked Meri if conservation of time was responsible for

market my other art."

"Of course," she continued, "I couldn't function without the tremendous human support system surrounding me in Burlington. I owe a great deal to close friends and business associates for advice and courage."

Meri says the most frustrating aspect of working toward total independence has been the slow tempo she has been forced to maintain. Instead of giving in to her compulsions to create and

record, she has had to spend considerable time building a business foundation — forming contacts and jobs, learning about bookkeeping and taxes, and often arranging and advertising her own exhibits.

"I would advise all art majors to take a few business courses to help eliminate some of this learning period," she says. "Now when I see something I want to draw, I often have to think it through and then file it rather than reaching for my pen and that hurts."

When you visit Meri's exhibition at the Francis Colburn, you will discover that Meri has somehow found sufficient time to execute a variety of drawings, paintings and sculptures reflecting her prolific nature as well as her versatility in style and medium. Some drawings are mere suggestions — a thin line quickly turned becomes a mouth which speaks pomposity. Others are bolder, more detailed studies of stronger emotions in which shading and tone become key dimensions.

Her sculpture contains the most powerful forms and the strongest lines. Meri feels that

reactions or interpretations become a part of the art."

You will also find in the exhibition samples of Meri's "exterior art," executed immediately upon observation — individuals, couples, groups of people, objects — quickly recorded to catch "the sacredness and beauty of a pause in activity or the moment of action itself; the drama of the moment lifted out of the context of the rest of the day."

I asked Meri why her show is entitled "Communicating," and she said that in searching for a unifying theme in her work she

kept returning to the idea of communication in its many forms as well as the entire process of communication, including its effect upon the participants. She is also interested in the way in which place and objects communicate, creating definite human responses. "I suppose that theme is important to me because of the isolation imposed by my working situation. It is exciting to deal with that very life experience in my art."

Meri wishes she had more time to socialize with friends

"Meri has somehow found
 time to execute a variety
 of drawings, paintings
 and sculptures reflecting her
 versatility in style and medium."

this medium lends itself best to exploration of the deepest human emotions. "Because the

emotions rendered in my sculpture originate from past experiences and thoughts, they have grown into abstracted, subjective forms as opposed to the more realistic quality of my drawings and paintings. They are part of what I define as interior

work — work executed after I have had time to digest observations of human interactions. Then my own

and other artists but presently she is very conscious of conserving working energy. "It's difficult saying no to things that don't lead you toward your goal. I try to leave room for spontaneity and chance encounters as well as friendships."

Watching Meri fold the last invitations, her "working tan" deepening in the afternoon sun, this writer with many occupations understood too well Meri's need for balance, wistfully admiring her dedication to a single goal.



Photo by Bob Silverstein
 A placid intensity marks the life and work of Meri Bourgard.



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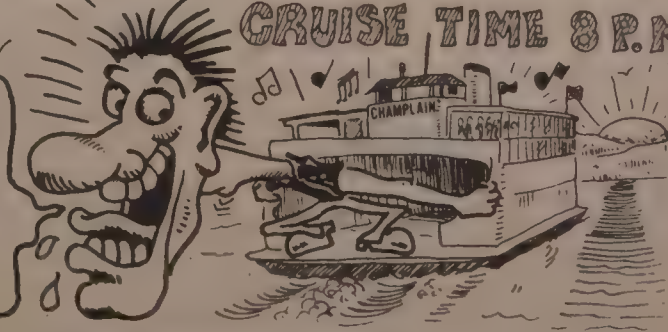
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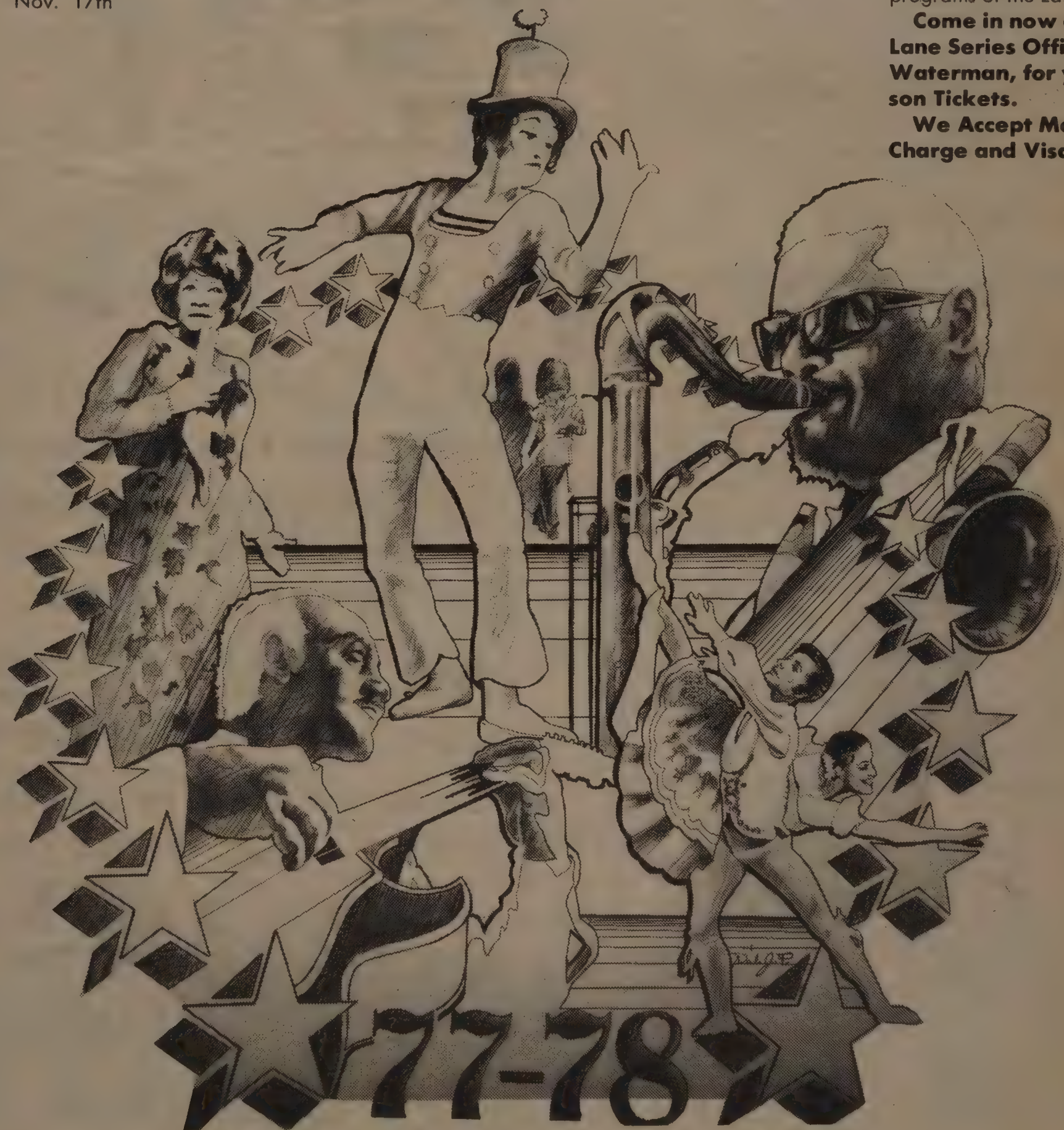
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One On One Is A Winner

by Guy Page

Are you a freshman from Beagle's Runt, Vermont, and an all-state basketball player itching to fill Warren Prehmus' shoes as Vermont's Mr. Basketball? Also, are you 5'10"? If so, demand copyright royalties from the producer of *One-On-One*, because they're telling your story, with minor details altered.

Henry Steele (Robby Benson), diminutive, talented, likeably naive jock, burns into L.A. in his Datsun 280-Z — part of the 'educational opportunity' offered by the basketball power called Western California that recruited him. He's ready for college — college basketball, that is. Coach picked out courses and stuff like that.

Nothing goes right. A hitchhiker robs our friend by threatening to scream 'rape.' His tutor resembles the cheerleaders back home — gorgeous, conceited, contemptuous. Coach knocks his high school showboat moves down his throat — and lets the players perform the

same function on his teeth. Soon all privileges are removed as Coach demands that he resign his scholarship. His folks back home only want to hear about his few successes. Henry's hit the pits.

Remember the words of your junior-high gym coach — "When the going gets tough, the tough get going?" Henry refuses to

his folks, and himself.

A fun, fairly well acted movie *a la Rocky*, with loads of vicarious experience. Many upperclassmen, myself included, remember 1st semester freshman year as friendless and dateless — a frustrating, lonely time. Most of us came through with a measure of success later on, though. Naturally we identify

"... few (films) address themselves to the life of a scared but determined freshman like *One On One*."

resign, puts up with tremendous hassle from Coach, falls in happy love with his tutor, and finally stars in the Big Game, getting in after the 1st and 2nd string (and presumably all the ballboys and security police) either foul out or break their legs. After the game, Coach wants him back, and Robby (ah sweet revenge!) tells him off. Coach withers, properly mortified. Against all odds, Robby's made it; he's in love, nearly famous, and most important, he's proven his ability to Coach, his tutor/lover,

with Henry Steele. If you're a freshman and as inwardly terrified as we all were, see *One-on-One* in faith that you'll win a kind of Big Game someday.

Enjoy the movie's heavy sentiment — all good escape flicks leak from the seams with it. Many better films exist, but few address themselves to the life of a scared but determined freshman. For this, *One-on-One* deserves the audience of those already initiated, and those about to be.



Robby Benson is Henry and Annette O'Toole is Janet Hayes in Warner Brothers' "One on One."

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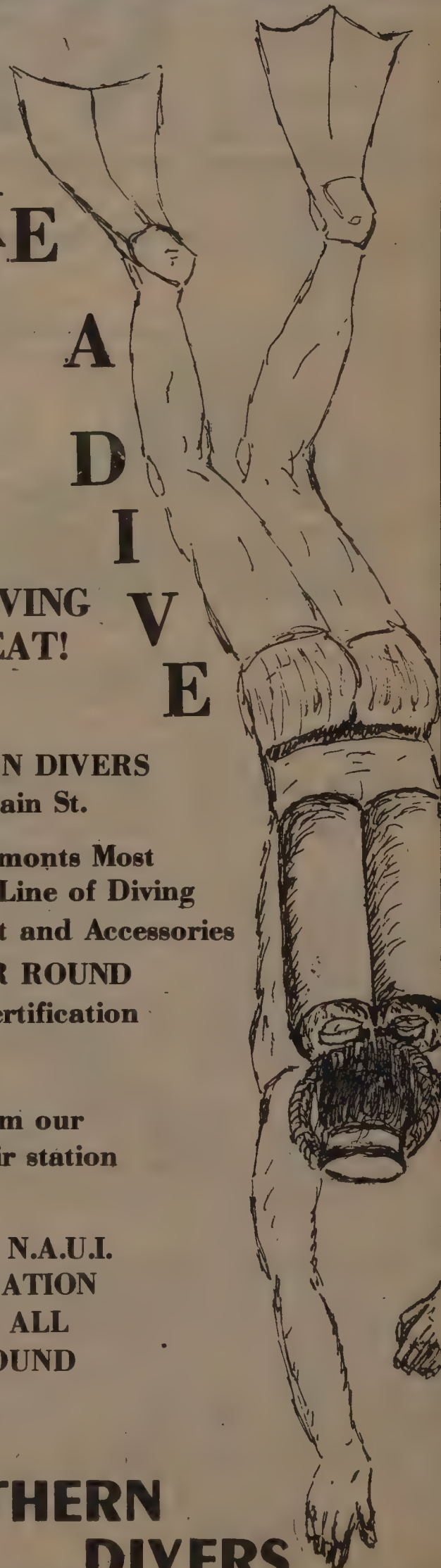
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West Side In This Year's Series

(continued from page 25)

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WEST SIDE STORY — Thursday, October 13, Memorial Auditorium, 8:00 p.m.

When **WEST SIDE STORY** opened on Broadway in 1957, musical theater history was made. Now, to celebrate its premiere, the Lane Series is sponsoring this special 20th Anniversary production of the work created by Arthur Laurents, Jerome Robbins, Leonard Bernstein, and Stephen Sondheim.

WEST SIDE STORY, considered by many to be the best musical ever written, blends

--Fair Contrasts--

(continued from page 32)

your partner.) Then one is rocketed into the air, one sees the Essex Junction Mall turn over, and one dives again.

After that ride it was time for a fresh lemonade and a placid talk with the cows. The blase beasts offered no understanding of my wobbly plight. The sheep offered outbursts of sporadic protest at all the human shenanigans. The ducks shouted a unison farewell as I walked to my car, leaving the whirling fair behind. I was content with an amusing evening — and thankful that I hadn't lost my wallet in the "Sky Diver" capsule (hold on to it tight), nor its contents on the midway.

book, music, lyrics and dance to create moods ranging from comedy to tragedy, from exuberance to savagery, and from happiness to grief. Translating the romantic tragedy of "Romeo and Juliet" into the vernacular of a New York ghetto, **WEST SIDE STORY** provides a stimulating evening of American theater.

THE AULOS WIND ENSEMBLE WITH ETSUKO TAZAKI — Tuesday, October 18, Ira Allen Chapel, 8:00 p.m.

Last year Lane Series presented the young Japanese pianist Etsuko Tazaki in recital. Despite heavy snow and the cold outside, the audience was warmly enthusiastic inside listening to Ms. Tazaki's formidable ability with the piano.

This year she returns with a young group called the Aulos Wind Ensemble which was formed in 1974 by Rudolph Serkin. In fact, he was pianist for their first concert tour. Among their many accomplishments they have toured with "Music from Marlboro," appeared on the "Great Artists Series" in Boston's Jordan Hall, and played for President Carter during Inaugural Week.

Clarinetist David Singer, oboist Rudolf Vrbsky, bassoonist Alexander Heller, Flautist Judith Mendenhall and french hornist Robert Rouch make up the Aulos Wind Ensemble.

EMMANUEL AX — Thursday, October 27, Ira Allen Chapel,

8:00 p.m.

"There are more involved ways of saying this," began the assessment in *Stereo Review*, "but dozens of prefatory paragraphs would not alter the conclusion: this is simply one of the most beautiful records of anything ever offered to the public."

The record in question is Emmanuel Ax's debut recording of Chopin. This Polish-American pianist has also won the Arthur Rubinstein International Competition in 1974 as well as Warsaw's Chopin Competition and Belgium's Queen Elisabeth Competition.

Harold Schonberg of the *New York Times* says Ax is "a young master. Infinitely more of a colorist than most of his contemporaries." His Burlington program will be sure to have a generous sampling of his Chopin.

STARS OF THE AMERICAN BALLET — Thursday, November 3, Memorial Auditorium, 8:00 p.m.

The Lane Committee has an extra-special event for ballet lovers this year — an evening (and an afternoon) with "Stars of the American Ballet" featuring Patricia McBride and Helgi Thomasson, premier dancers with George Balanchine's New York City Ballet Company. They will perform an evening of classic ballets, with the assistance of a corps de ballet made up of members from the American Ballet Theatre, the Joffrey

(continued on page 35)



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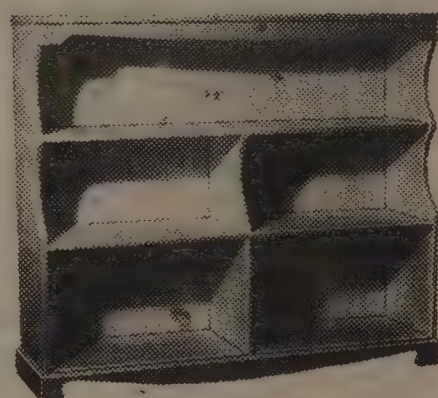


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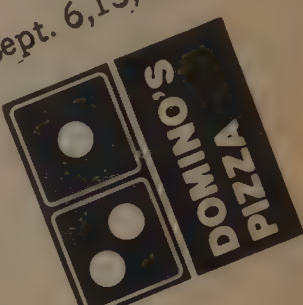
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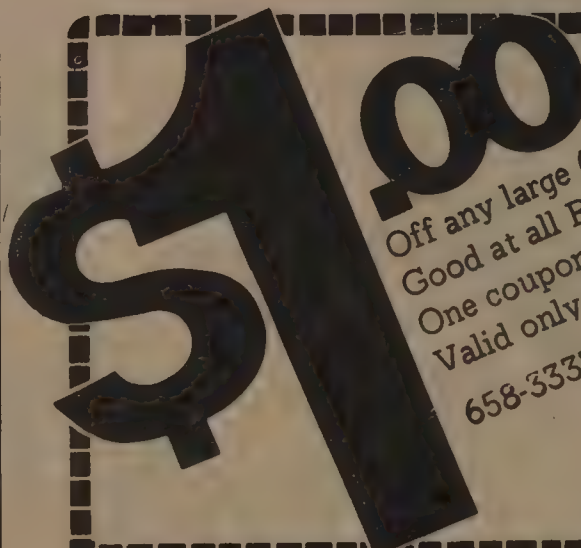
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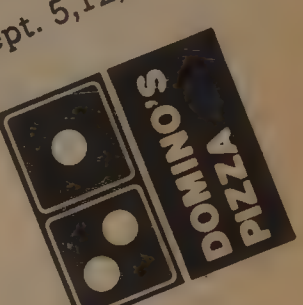


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DOWNTOWN BURLINGTON

Arts Benefit For Women's Health Center

Total destruction of their clinic and equipment in downtown Burlington's devastating May 1st fire has not put the Vermont Women's Health Center out of business. Countless planning sessions, hard work and active fundraising throughout the summer have paid off in the purchase of a new location at 336 North Avenue, Burlington. With renovation scheduled to begin soon and plans for additional programs in the works, the Health Center staff expects to re-open its doors this fall offering Vermont women a full range of health services at the new address. In the meantime, gyn clinics continue to be held in borrowed space and fundraising events get bigger and better.

The latest is a double bill benefit weekend on Friday and Saturday, September 9 & 10. Linda Putnam, from Reality Theatre of Boston, is performing a one-woman show called *Evergreen Solitude: 1,001 Ways to Play Solitaire*. Created by Virginia Mayer and Linda Putnam, and performed by Linda Putnam, *Evergreen Solitude* "is about being alone, about being a woman alone, about how to get through the day, about how to see oneself, about how to see oneself in the world," according to the *Village Voice*. It adds, "Putnam's performance is absorbing and very touching, and it's because you sense the human being without masks, without roles, almost without style. Lovely and

heartbreakingly straightforward."

Carolyn Clay, theater reviewer for the *Boston Phoenix*, writes: "Linda Putnam doesn't wallow in loneliness — she bounces off it. The woman in the piece, Midge Johnson... kibitzes with her ferns and furniture, performs acrobatic feats for auto-amusement, chats with the flora less in the interest of their health than her own sanity, and rummages in her mental refrigerator for leftovers, literary and personal."

"Structurally, *Evergreen Solitude* is less a play than a raft bobbing in Putnam's stream of consciousness; its content is as random and seemingly uncensored as thought. The piece darts back and forth between Midge Johnson's kinky forays into auto-eroticism (kissing the backs of her knees, for example...) and compelling but unrelated monologues."

The *Evergreen Solitude* performances are Friday and Saturday nights, September 9 & 10, from 7 — 9 p.m. in the North Lounge of Billings at UVM. Admission is \$2. Then Saturday night from 9 — 1 p.m. — a local and international Afro-jazz-rock band — will be playing upstairs at Nector's, Main Street, Burlington. Admission, \$2.50 — half price to those attending *Evergreen Solitude*. All proceeds go toward re-opening the Vermont Women's Health Center, 336 North Avenue, Burlington: 863-1386.

CLOUD 9

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Square Mall



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9-9

Saturday
9-6



Lane Listing Con't

(continued from page 32)

Ballet, and the New York City Ballet.

SPECIAL! Youth Performance - "STARS OF THE AMERICAN BALLET" - Thursday, November 3, Memorial Auditorium, 2:00 p.m.

As a special event, the Lane Committee has scheduled a performance of **PETER AND THE WOLF** (and other pieces) for our younger audience. Tickets for the event are \$2.00 and \$1.00 and are not to be included in a series purchase, although tickets may be ordered with your series.

RAHSAAN ROLAND KIRK - Friday, November 11, Memorial Auditorium, 8:00 p.m.

Rahsaan Roland Kirk, the jazz world's most respected jazz saxophonist, makes his Burlington debut (he played this summer at the Vermont Jazz Festival). Not only is he known for his genius as a musician but he is also a raconteur par excellence. Since touring in the early 1960's with Charlie Mingus, Kirk has pursued his own direction in music which he calls "black classical music." He is widely respected in the jazz community as a music historian and as an innovative musician.

After suffering a paralyzing stroke in 1975, Kirk has made a comeback marked by the same power and commitment that also marks his music.

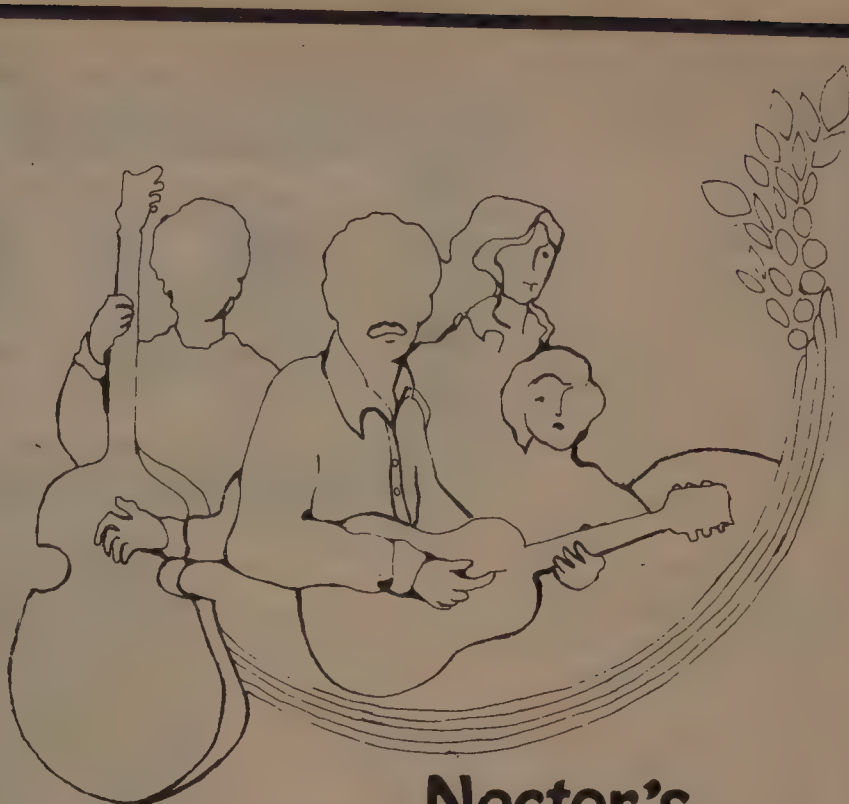
OSCAR PETERSON - Thursday, November 17, Patrick Gymnasium, 8:00 p.m.

It's been said before and we'll say it one more time - "Oscar Peterson is the best damn jazz pianist in the whole wide world." He proved it in Burlington last year just as he has been proving it all over the globe. His playing style combines the best of swing and bop while he is agile and prolific as an improviser.

For 25 years Peterson has been the most recorded, the most awarded, the most travelled and one of the most respected jazz musicians in jazz history. He was *Downbeat's* choice for Best Jazz Pianist twelve consecutive years; he won the *Playboy* Jazz Poll; and he won a Grammy in 1975.

Peterson is part of the triumvirate of Pass, Peterson and Fitzgerald which has been one of the most important jazz groupings in recent concert history.

More in the Sept. 15th Cynic



Nector's BURLINGTON, VERMONT

Thurs.-Sat. (Sept. 1-3)-Poe
Sun. Sept. 4-Mtn. Nectar
Mon. Sept. 5-Chet Arthur Five
Tues. & Wed. (Sept. 6 & 7)-Yankee
Thurs.-Sat. (Sept. 8-10)-The Movers

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WHERE? O'BRIEN'S, BURLINGTON, MAIN STREET, COME ON DOWN THE HILL AND SEE

THURSDAYS:
ALFRED
HITCHCOCK
DIRECTS

Alfred Hitchcock

B-106 Angell (Cook) 7:30

p.m.
UVM Students Free
General Public 50 cents

September 1 A Back-to-School Special: Double Feature

THE LODGER (1928)

Ivor Novello, June, Marie Ault, Malcolm Keen
Hitchcock considers this the first film in which he fully exercised his style. The narrative is presented in strongly visual terms, at each point conveying more information to the audience. The scene is a rooming house; the question is whether or not one of the boarders is a notorious murderer of women. Hitchcock appears in the first of his customary cameo roles.

THE 39 STEPS (1935)

Madeline Carroll, Robert Donat, Geoffrey Tearle
One of the most accomplished of Hitchcock's British works, an innocent man finds himself caught between the police and a treacherous spy ring when a woman counter-espionage agent is assassinated in his apartment.

September 8

FOREIGN CORRESPONDENT (1940)

Joel McCrea, Laraine Day, Herbert Marshall
A young American crime reporter, tracking down a kidnaped statesman, finds himself embroiled in an increasingly diabolical Nazi plot. Contains some of Hitchcock's most famous scenes, including the Dutch windmill scene and the plane crash into the ocean.

September 15

SUSPICION (1941)

Joan Fontaine, Cary Grant, Nigel Bruce, Sir Cedric Hardwicke
A shy, provincial British girl marries an unprincipled charmer, whom she discovers to be a warped and lying cheat. When she learns he is trying to poison her to get her inheritance, terror and suspense mount.

September 22

SHADOW OF A DOUBT (1943)

Joseph Cotten, Teresa Wright, Macdonald Carey
In a peaceful California town, a young girl is visited by her mysterious Uncle Charlie, who may or may not be the notorious "Merry Widow Murderer." Unanimously considered to be Hitchcock's first American masterpiece.

September 29

SPELLBOUND (1945)

Ingrid Bergman, Gregory Peck
Annesia victim Gregory Peck assumes the identity of noted psychiatrist Dr. Edwards, and is accused by authorities of murdering the man he claims to be. Ingrid Bergman, another psychiatrist, follows Peck and tries to

innocence. Dream sequence by Salvador Dali.

October 6

STRANGERS ON A TRAIN (1951)

Robert Walker, Farley Granger
About a train, Robert Walker strikes up a conversation with Farley Granger. When Granger reveals his desire for a divorce which his wife refuses to grant, Walker suggests that he will kill Granger's wife if Granger kills Walker's hated father.

October 13

DIAL M FOR MURDER (1954)

Ray Milland, Grace Kelly, Robert Cummings
A society playboy hires an assassin to murder his wife, but the plan backfires when she slays the assassin in self-defense. Hitchcock uses the color camera to play on the mounting fear and tension as the husband cunningly weaves a web of seeming guilt which would convict his wife of deliberate murder.

October 20

TO CATCH A THIEF (1955)

Cary Grant, Grace Kelly, Jessie Royce Landis
Retired jewel thief Grant, suspected of new thefts when an impostor copies his methods, falls in love with Kelly, an ice-cool American girl (with a diamond-encrusted mother in tow) who is excited and attracted by the thought that he could be the real thief. An Academy award winner.

October 27

THE WRONG MAN (1957)

Henry Fonda
This film marks the first time that Hitchcock used real life for his story, recounting an incident of mistaken identity in which Henry Fonda is falsely accused of robbery.

November 3

NORTH BY NORTHWEST (1959)

Cary Grant, Eva Marie Saint, James Mason
Suspense, intrigue, double-dealing double agents are mixed in typical Hitchcock style to produce a spoof of humor, fantasy, and comedy. He makes brilliant use of diverse locations, such as the flat Kansas prairie and the top of Mt. Rushmore.

November 10

PSYCHO (1960)

Anthony Perkins, Janet Leigh, Vera Miles, John Gavin, Martin Balsam
Often called the most frightening movie ever made, Psycho tells of a secretary who skips town with \$40,000 and comes upon a lonely motel overlooked by a gothic house inhabited by a strange young man and his possessive mother. The horror scenes are now classic, but more than one viewing proves that the true terror extends beyond simple shock. Don't come alone!

November 17

THE BIRDS (1963)

Rod Taylor, Tippi Hedren, Jessica Tandy, Suzanne Pleshette
Epic doomsday thriller about a small California community that is suddenly subjected to a series of inexplicable attacks by "harmless" birds.

December 1

MARNIE (1964)

Tippi Hedren, Sean Connery, Diane Baker
One of Hitchcock's most romantic and important films. An amateur psychologist becomes obsessed with a beautiful kleptomaniac who's haunted by strange dreams and the color red. The mystery unfolds in the final reel that ranks as one of the most agonizing passages in Hitchcock's films.

December 8

TOPAZ (1968)

Frederick Stafford, John Forsythe, John Vernon, Karin Dor
This complex and mature political thriller follows the bloody consequences of a Russian diplomat's defection to the West. One of Hitchcock's most demanding and provocative films, notable for the coldness of its hero and the unconventional sympathy of the Cuban scums.

FRIDAYS:
THE CONTEMPORARY
CINEMA

B-106 Angell (Cook), unless
otherwise specified
7:00 & 9:30 showings
UVM Students \$1.00
General Public \$1.50

September 2

HAROLD AND MAUDE (1971)

Directed by Hal Ashby, Ruth Gordon, Bud Cort, Vivian Pickles
Delightful love story of a neurotic teenager and an 80-year-old lady who's anything but old. Their meeting and their romance is a modern fairy tale that takes some pokes at motherhood, the military, psychiatry and computer dating. You'll love it!

September 9

LADY SINGS THE BLUES (1972)

Directed by Sidney Fure; Diana Ross, Billy Dee Williams, Richard Pryor
The story of Billie Holiday, the greatest blues singer America ever produced, who was born in poverty and died of drug addiction in 1959 at the age of 43. Diana Ross does not imitate, she interprets Lady Day in this film you'll want to see more than once.

September 16

McCABE AND MRS. MILLER (1971)

Directed by Robert Altman; Warren Beatty, Julie Christie
Credit Robert Altman's genius for this authentic portrait of the 1920's mining town called Presbyterian Church. Warren Beatty stars as the small-time gambler whose business is bringing pleasure to the town. Julie Christie is the hard-nosed madame who coerces him into setting her up in business and splitting the profits. Full of rich detail and powerful moodiness.

September 23

THE FRONT (1976)

Directed by Martin Ritt; Woody Allen, Zero Mostel, Herschel Bernardi
This account of the "Blacklisting" of the 50's stars Woody Allen as a parasite bookie who "fronts" for blacklisted writers, selling their work under his name. Allen's first straight dramatic role still contains his sharply incisive humor. Watch him deal with the House Committee on Un-American Activities.

September 30

THE TENANT (1976)

Directed by Roman Polanski; Roman Polanski, Isabelle Adjani, Shelly Winters, Melvin Douglas
Paranoia is theme of this story about a file clerk who moves into an apartment whose previous occupant, a young girl, killed herself by leaping from the window to the courtyard below. He develops a sneaky suspicion that his fellow tenants are conspiring against him. Are they trying to drive him to suicide?

October 7

THE FOUR MUSKETEERS (1975)

Showings held at 101 Votey
Directed by Richard Lester; Richard Chamberlain, Oliver Reed, Michael York, Frank Finlay, Geraldine Chaplin, Faye Dunaway
The traditional adventurous swordplay is mixed with old-time slapstick and contemporary social satire as the unit of the THREE MUSKETEERS continues.

October 14

SMALL CHANGE (1976)

Truffaut succeeds again with this intricate and graceful mosaic constructed around the lives of several children in the small provincial town of Thiers, France. The story abounds with charm and vitality, and ranks among Truffaut's deeper and more ambitious works.

October 21

THEY SHOOT HORSES, DON'T THEY? (1969)

Directed by Sydney Pollack; Jane Fonda, Michael Sarrazin, Susannah York, Gig Young
In the low-life milieu of a thirties marathon dance, Pollack took the film in continuity to catch the gradual disintegration of the contestants as Gig Young, the cynical promoter, urges them on to further feats of self-destruction.

October 28

YOUNG FRANKENSTEIN (1975)

Directed by Mel Brooks; Gene Wilder, Marty Feldman, Teri Gar, Madeline Kahn, Cloris Leachman
This ingenious parody of the famed horror tale is filled with terrifically looney performances by a well-oiled cast. A treat for Halloween!

November 4

KING OF HEARTS (1967)

Showings held at 101 Votey
Directed by Philippe De Broca; Alan Bates, Genevieve Build
The time is the end of World War I, set in a small French town where the Germans have left a huge bomb. The residents evacuate, forgetting the inmates of the local asylum, who in turn take over the town. Alan Bates, a Scottish soldier, arrives to disarm the bomb and finds himself with a choice of returning to his regiment or staying with the crazies. The charm of this film is matched only by its popularity.

November 11

ALL THE PRESIDENT'S MEN (1976)

Directed by Alan J. Pakula; Robert Redford, Dustin Hoffman
This film accurately and precisely re-enacts all of the events, times, places and people involved in the Watergate cover-up leading up to its disclosure to a stunned nation. Washington Post reporters Woodward and Bernstein embark on a spellbinding investigation, creating an exciting and absorbing experience.

November 18

A WOMAN UNDER THE INFLUENCE (1974)

Directed by John Cassavetes; Gena Rowlands, Peter Falk
A Woman Under the Influence is just that — under the influence of a man she loves (Peter Falk). Mable Longetti (Gena Rowlands), a working man's housewife, is put in charge of her three children and a house that belongs more to her husband, family, and friends than to her. The loneliness strikes when the kids are sent to school, the hours between 10 a.m. and 3 p.m. It is then that the influence vanishes and a woman is most confused.

December 2

THE SEVEN-PER-CENT SOLUTION (1976)

Directed by Herbert Ross, Alan Arkin, Vanessa Redgrave, Robert Duval
Sherlock Holmes is unraveling the clues, Sigmund Freud is unraveling the motives in this hilarious mystery spoof. They get together to solve the mysterious disappearance of a popular French actress and Freud ends up delving into Holmes' dreams, drug addiction and obsessive hatred of Professor Moriarty.

December 9

THIEVES LIKE US (1973)

Directed by Robert Altman; Keith Carradine, Shelley Duval
Robert Altman captures both lost time and environment in this film about two people who happen to fall in love at a time when survival is particularly difficult. Bank robberies and other action surround the story — one of Altman's most exciting films! Admission for age — 16 cents.

SUNDAYS:
GUYS
AND DOLLS

B-106 Angell (Cook) 7:30
p.m.
UVM Students Free
General Public 50 cents

September 4

SHOW PEOPLE (1928)

Directed by King Vidor; Marion Davies, Douglas Fairbanks, Sr., Charles Chaplin
Marion Davies best film stars her as a small town girl who comes to Hollywood to be a star (a satire on Gloria Swanson's film career). Don't miss this hysterical all-star parody of 1920's Hollywood!

September 11

THE BIG HOUSE (1930)

Directed by George Hill; Chester Morris, Wallace Beery, Lewis Stone, Robert Montgomery
Early Depression film with a realistic portrayal of the brutality and boredom of prison life. The high point comes in the prisoners' revolt — a study in crowd psychology, with suppressed hatred bursting into frenzy.

September 18

THE MARK OF ZORRO (1940)

Directed by Rouben Mamoulian; Tyrone Power, Linda Darnell, Basil Rathbone, Gale Sondergard
Remake of the Douglas Fairbanks film, with stylishly presented action. The climatic swordfight, brief and rousing, shows off Mamoulian's technical skill at its most flamboyant.

September 25

QUEEN CRISTINA (1933)

Directed by Rouben Mamoulian; Greta Garbo, John Gilbert
Garbo and Gilbert re-unite after a four year interval to make this story of the queen who had been raised as a boy to succeed the 17th century Swedish throne. Don't miss the memorable love scenes.

October 2

NOTHING SACRED (1937)

Directed by William Wellman; Fredrick March, Carole Lombard
Carole Lombard, in one of the funniest comedies of the 1930's, is a small-town girl who is wrongly diagnosed for redum poisoning and exploited by Fredrick March in order to boost newspaper circulation.

October 9

THE WOMEN (1939)

Directed by George Cukor; Rosalind Russell, Norma Shearer, Joan Crawford, Joan Fontaine, Paulette Goddard, Mary Boland
A brilliant all female cast interprets the play about mischief among the idle, rich, and spoiled mistresses of New York. A perfume counter siren schemes to snare a happily married man with the help of his wife's hypocritical friends. Only after her divorce does the victim realize that she must sharpen her nails, claw or be clawed to protect her home in the feminine jungle.

October 16

IT HAPPENED ONE NIGHT (1934)

Directed by Frank Capra; Clark Gable, Claudette Colbert
Winner of five major Academy Awards, this wonderfully warm, funny and moving comedy is a story of a fugitive heiress and a rebellious reporter who tames her. Debonair Clark Gable and talented Claudette Colbert make a handsome pair. A runaway romance between a tough guy and a society girl — THE MOVIE YOU MUST SEE!

October 23

SERGEANT YORK (1941)

Directed by Howard Hawks; Gary Cooper, Walter Brennan, Joan Leslie
The film biography of Tennessee dirt farmer Alvin York, World War I pacifist-turned-hero. Surpasses propaganda through its portrayal of conflicting commitments and the resolution of other internal struggles. A Cooper Classic!

October 30

OUT OF THE PAST (1947)

Directed by Jacques Tourneur; Robert Mitchum, Jane Greer, Kirk Douglas, Rhonda Fleming
Rarely has two-faced viciousness been so well played by shady people encumbered with dark pasts in sleazy surroundings. You'll never follow the plot if you don't see it from the beginning; however, Jacques Tourneur's direction is excellent and the suspense is terrific.

November 6

ADAM'S RIB (1949)

Directed by George Cukor; Spencer Tracy, Katherine Hepburn, Judy Holiday, Tom Ewell, David Wayne
The Hepburn team is evident in this witty comedy wherein lawyer-husband and lawyer-wife battle in court, surpassed only by the on-going battle of the sexes both in and out of court. Four major comic actors appear in their first major film roles.

November 13

KEY LARGO (1948)

Directed by John Huston; Humphrey Bogart, Edward G. Robinson, Lauren Bacall, Lionel Barrymore, Claire Trevor, Frank McCloud (Bogart), a former army officer and war veteran, goes to a hotel in Key Largo, an island off the Florida coast. He quickly finds that the hotel has been physically taken over by the notorious deported racketeer Johnny Rocco (Robinson). Robinson, Bogart, and Bacall are unquestionably three of the most memorable screen personae created by Warner Bros. In the thirties and forties. See them in action here!

November 20

SUNSET BOULEVARD (1950)

Directed by Billy Wilder; Gloria Swenson, Erich von Stroheim, William Holden
A forgotten star of silent film lives surrounded by her past in a decaying mansion — attended by the man who launched her career and living only for her return to the screen. A "Tour de Force" and a true classic.

December 4

ALL ABOUT EVE (1950)

Directed by Joseph L. Mankiewicz; Bette Davis, Gary Merrill, Anne Baxter, George Sanders, Marilyn Monroe
The penetrating story of an older actress near the end of her fabulous career, doing battle with a calculating and treacherous new comer. Nothing more clever about theatre has ever come out of Hollywood.

December 11

THE QUIET MAN (1952)

Directed by John Ford; John Wayne, Maureen O'Hara, Victor McLaglen
This beautiful masterpiece tells the story of Sean Thornton (Wayne), an American prize fighter who returns to his native Ireland and falls in love with the fiery Mary Kate Danaher (O'Hara). The trouble begins when her brother tries to prevent their marriage. An Academy award winner with many remarkable moments.

TUESDAYS:
THE HOLLYWOOD
POLITICIAN

B-106 Angell (Cook) 7:30
p.m.
UVM Students Free
General Public 50 cents

September 8

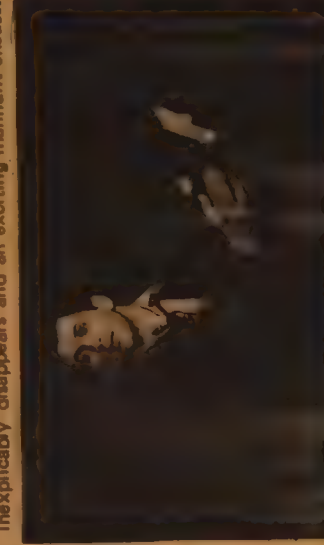
GABRIEL OVER THE WHITE HOUSE (1933)

Directed by Gregory LaCave; Walter Huston, Karen Morley
Walter Huston's President Hammond, an amalgam of Abraham Lincoln and Teddy Roosevelt, declares a national emergency, abrogates the Bill of Rights, and styles himself as a benevolent American dictator — all in the name of a better, cleaner, more orderly and secure society. This chilling fable is presented in a credible fashion that'll make you think twice.

September 13

THE PRESIDENT VANISHES (1934)

Directed by William Wellman; Edward Arnold, Charlie Chaplin, Arthur Byron, Rosalind Russell
A group of greedy capitalists attempt to incite political upheaval in America through a ruthless Fascist organization known as the Gray Shirts. Opposing their plans is the pacifist and upright President, but then he inexplicably disappears and an exciting manhunt ensues.



September 20

MR. SMITH GOES TO WASHINGTON (1939)

Directed by Frank Capra; James Stewart, Jean Arthur, Thomas Mitchell
This comedy classic centers around Jefferson Smith, an idealistic country youth who comes to Washington as a short-term Senator and learns quickly about the harshness of politics.

September 27

STATE OF THE UNION (1948)

Directed by Frank Capra; Spencer Tracy, Katherine Hepburn, Angela Lansbury
Drafted to run for the presidency, idealistic industrialist Tracy finds himself caught between the ruthless ambition of newspaper owner Lansbury who pulls the strings of his campaign and the integrity of his wife (Hepburn) who believes in the man behind the political facade.

October 4

ALL THE KING'S MEN (1949)

Showings will be held in Rm. 101 Votey
Directed by Robert Rossen; Broderick Crawford, Joanne Dru, John Ireland, Mercedes McCambridge
Based on the Pulitzer Prize novel of Robert Penn Warren, this widely acclaimed film has won many awards, including the Oscar. The story centers on Willie Stark, a ruthless, power-grasping Louisiana governor.

October 11

THE LAST HURRAH (1958)

Directed by John Ford; Spencer Tracy, Jeffrey Hunter, Pat O'Brien
Brilliant study of Mayor Frank Steffington, a shrewd, flamboyant, lovable, and witty Irishman who made a city and state his own. Based on Edwin O'Connor's best seller.

October 18

ADVISE AND CONSENT (1962)

Directed by Otto Preminger; Henry Fonda, Charles Laughton, Don Murray
Story of political and personal struggle for power on Capitol Hill when the President of the United States asks the Senate to confirm his controversial choice for Secretary of State. Based on Allen Drury's Pulitzer Prize-winning novel.

October 25

THE MANCHURIAN CANDIDATE (1962)

Directed by John Frankenheimer; Frank Sinatra, Laurence Harvey, Janet Leigh, Angela Lansbury
While held prisoners in Korea, a group of American G.I.'s are brainwashed by a Chinese military psychologist, and one of their number is programmed to kill at his captors' will. After his release, he is placed in a sensitive position in the U.S. from which the Communists hope to use him as a tool to help take over the American government. The action builds towards the climatic assassination scene at Madison Square Garden. Don't miss it.

November 1

THE BEST MAN (1964)

Directed by Franklin Schaffner; Henry Fonda, Cliff Robertson, Edie Adams, Margaret Leighton
A national convention provides the setting for a swift, sharply-drawn picture of political infighting, with all its dealing and double-dealing.

November 8

FAIL SAFE (1964)

Directed by Sidney Lumet; Henry Fonda, Dan O'Herlihy, Walter Matthau
This is the gripping and powerful story of a time in America when mechanical failure sends a Strategic Air Command plane past the fail safe point (point of no return), committed to drop a nuclear bomb.

November 15

SEVEN DAYS IN MAY (1964)

Directed by John Frankenheimer; Burt Lancaster, Kirk Douglas, Fredric March, Ava Gardner
A five star general who regards the president of the United States as a weakling for signing an agreement with Russia decides to take over the government... in exactly seven days.

November 22

DR. STRANGELOVE (1964)

Directed by Stanley Kubrick; George C. Scott, Peter Sellers
A wildly comic nightmare that sees the President of the United States and Premier of the U.S.S.R. cooperate in a bizarre effort to save the world from total disaster. Winner of some sixty awards, it's a screen satire at its finest and funniest!

December 6

MILLHOUSE: A WHITE COMEDY (1971)

Directed by Emile de Antonio; Richard Milhous Nixon
De Antonio aims his axe at the engulment of politics by the media and the evolution of government by television, finding a perfect example in our first all-vision, no-substance politician — Nixon. Juxtaposing documentary footage, the material is presented strategically, and the results are both very, very funny and very, very frightening.

December 13

THE CANDIDATE (1972)

Directed by Michael Ritchie; Robert Redford, Peter Boyle, Melvyn Douglas
Robert Redford as an idealistic lawyer whose values are steadily eroded when he is run for U.S. Senator. Academy Award winner for Best Original Screen play.

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Styx, *The Grand Illusion* A&M
SP4637

More mad cap mayhem from a teen's dream group. Yes sir, folks, Styx has done it again. Or probably the folks at A&M records should be given the bulk of the credit. Cranking out tried and trite rock phrases is the major forte displayed by this heavy metal and steel outfit.

Side one is a nice enough offering. James Young, or JY as he is referred to in the promo material, is the main force involved. JY's arp odyssey is heard to distinct advantage on "Come Sail Away." Tossing out reems of sound JY manages to make a mediocre to poor tune sound halfway decent. To be brutally frank, I just cannot get used to a singer saying the same words over and over. There are times when it seems as if the record is stuck but alas it is just Tommy Shaw doing his thing doing his thing doing his thing.

Side two is more of the same that will make Styx people independently wealthy. The sad thing is they do not have the talent to go with the big bucks. Who said everything evens out?

Andy Pratt, *Shiver In the Night*
Nemperor NE 443

What a nice record Andy Pratt has put out for us music folks. This being his second start on Nemperor Records, a sub of Atlantic, Pratt rises to the top and emerges with one of the finest rock records of the last half century. Why he is not picking up more airplay I will never understand. Here is a class quality group and yet hardly anyone pays any attention. Am I the only one listening to Andy Pratt?

This grandson of the founder of Pratt Institute presents a bright well worked two-sided disc to hone your listening prowess on. A solid back-up band led by arranger-guitarist Mark Doyle contributes mightily on this album. The group fits so well with Andy's wordless meanderings.

Worth mentioning is "I Want To See You Dance" which is Andy's way of getting back at those awful disco deltas. There is only one difference in that Andy has a solid arrangement going for him while you know how the disco people do things — poorly. On "Dance" Pratt even throws in a dash of The Crewcuts, with their shh-boom shhh-boom, and shows how to make things work to your advantage. "Keep Your Dream Alive" showcases the band and Andy at their very best. Try to put a label on this cut. Normally I do not care for vocalists who push their voices to the stratospheric limits but with Andy Pratt doing it everything turns out all right.

Opa, *Magic Time*, Milestone
M-9078

Hugo Fattoruso — Keyboards, vocals; George Fattoruso — drums; Ringo Thielmann — bass; Ruben Rada — vocals, percussion; Airtio — percussion; Barry Finnerty — electric guitar; Flora Purim — vocals on "Arise" only.

The shifting sheets of sound that are so well done involve this entire album. For sure they are unorthodox but they are so so affective. Hugo Fattoruso, who did the arrangements for this album, has established himself as

one of the top modern music composers. Everyone on this album works overtime to make this one of the top discs of 1977.

Probably the key thing that the Fattoruso's have going for them is restraint. Hugo who plays all keyboards exhibits restraint by not overdoing it with the ever present synthesizer. Laying the ground work seems to be very important to Hugo and he does it well. His dynamics in scoring are most refreshing in this era of copy cats.

Airtio's clear influence is felt; he did the production. On side one the second cut called "Camino" is done in four distinct parts. Ranging from Flora's chanting to a red hot guitar solo by Barry Finnerty. By the way the solo by Finnerty would make for a good blindfold test.

This disc will probably be the most overlooked outstanding record for 1977.

Barney Kessel, *Soaring Concord*
Jazz CJ-33

Barney Kessel — guitar;
Monty Budwig — bass; Jake Hanna — drums.

This is a guitar album of the highest magnitude as performed by one of the most outstanding practitioners of the 6-string electric guitar. For you George Benson fans do not expect to hear lush strings playing counterpoint to the melody. Also do not expect those soft scores that Claus Ogermann tosses at Benson. This is a guitar record, period.

Barney Kessel has been on the Jazz scene since 1943 when he was with Norman Granz' Jazz at the Philharmonic retinue. Since that time he has done studio work, lived in Europe, and unfortunately, has not recorded very many albums. Another tip of the cap to the folks at Concord Jazz records for bringing to the fore once again an artist of such immensity.

With the most able assistance of Budwig on bass and Hanna on drums Barney has put out the top guitar record for this year. When three guys like this toss tunes like "You Go To My Head," "Star Eyes," and "I Love You" the listener is the beneficiary. Can you imagine playing such solid chestnuts on one album?

Barney's single string style greets a listener's ear but check what Kessel does in between single lines. Working, comping, just doing it all on the guitar. If Jazz guitar is your bag your collection has a big hole in it if Barney Kessel's album is not yours.

Mel Lewis and Friends, *Horizon*
17 A&M Records SP-716

Of course you know that Mel Lewis is one half of the highly successful Thad Jones/Mel Lewis Big Band. On this disc Thad and Mel have combined in a different way to put together a very tasty morsel. Thad doing the arranging and Mel laying down the finest small group drumming in the business.

The surprise of the album is the outstanding trumpet work of Freddie Hubbard. This is undoubtedly the finest work Hubbard has done since his album *First Light* which was

(continued on page 38)

Lewis and Friends

(continued from page 38)

released in 1971. Since that time Freddie has tried to jump onto the jazz/disco circus with varying success. Hubbard's solo on Thad Jones' "A Child Is Born" is worth the price of the album by itself. Those round tones and bop influenced inflection shows that Freddie still can play taps with the best

on the scene.

Other members of the group include Ron Carter on bass, Michael Brecker — tenor sax, Hank Jones — piano. Gregory Herbert plays alto and tenor on three cuts while Cecil Bridgewater excites the denizens of the deep with a solid solo on trumpet on another Thad tune "Sho' Nuff Did." A fine record for anyone's collection.

Melody and Tone In Fireheart/Fireriver

by Tracy Andrews

Daniel Hecht, "Fireheart/Fireriver: Music for Guitar" Dragon's Egg Productions, Rt. 1, Box 10, Seymour, Wisc., 1977.

Daniel Hecht, from Marshfield, Vermont, has just released his second album. It is an album which communicates a new language full of varying intricacies of rhythm, melody, and tone, which speaks with delicate, intricate, enchanting sounds from paradise. Wherever Fireriver may be does not matter, for it soon becomes a part of your inner soul and mind when you choose to open your ears to hear it. It is difficult to describe a new language to anyone who has had the misfortune of never having heard Daniel's music. There's no way it can be translated into the English language. I view it as coming from a world which is many steps beyond "cloud nine," where there are forests of stars glimmering in brilliant spectrums of color. His guitar melodies seem as complex as the secrets of the universe, yet they

speak to you in such a way that you can understand those secrets. Inside that plastic disc, there's a lot more than meets the ear. The complexities of the music are accentuated by the diversity of tonal quality. Aside from Daniel's incredible acoustic guitar playing, the talented musicians, with whom he collaborated, help to produce an exquisite fullness with difficult combinations of guitar (6 and 12 string), piano, bass, soprano sax, clarinet, drums, cello, viola, and violins. Daniel wrote out the score and produced the album himself. His wise use of those instruments creates varying moods with the classical style sometimes portrayed with a jazz, angelic, down to earth, and even oriental quality.

I recommend this album to anyone who loves beautiful music. The creative originality is what makes this album unique. Daniel has never owned a stereo. He has a rare quality within him which is inspired by a magic spark. You haven't fully enjoyed life until you let him share with you this magic.

Excellent JT; Improved Yes

by Russell Flannery

James Taylor, *JT*
Columbia

James Taylor is back. Whether the inspiration be his move from Warner Brothers to Columbia Records, an incredible case of being in love, or simply his "own foolish pride," Taylor's individual effort on *JT* surpasses that of all previous work barring *Sweet Baby James*.

In finally admitting (I've) "had my fill of self-pity," Taylor opens room for some excellent guitar work by Danny Kortchmar, a very good showing by Russ Kunkle, and a showcase for a variety of fine vocals.

The first chords of "Your Smiling Face" are guaranteed to run chills of the 1971 James Taylor sound up your spine. It's clean, refreshing, and unbelievably the same voice that brought you *In The Pocket*, and, even worse, *Gorilla*.

Although the raw energy in Danny Kortchmar's "Honey Don't Leave L.A." makes Taylor and Company sound 19 years old again, the strength of *JT* lies in the ballads. "Secret O'Life," and "There We Are" are Taylor patents. "If I Keep My Heart Out of Sight" is a classic. In the context of the album, "Handy Man," the 40 cut, even sounds good.

Despite its greatness *JT* is not flawless. "Looking For Love On Broadway" is a musical rehash of "Shower The People." Although I am sure Taylor

thinks they are incredibly good, I'm also sure Carly Simons' vocals on "Terra Nova" are boring.

Expecting twelve classics is asking too much. *JT* is undoubtedly one of this year's best albums. If his musical pattern of one good, five not so good hold true however, this may also be James Taylor's really good album. If you are into James Taylor at all, I guarantee you don't want to miss *JT*.

Yes Going For the One Atlantic SD 19106

In realizing their popularity rests with Jon Anderson's vocals and not Steve Howe's instrumental ramblings, Yes has finally recorded a fairly good album again. *Going For the One* is not Yes at their best, but it is certainly better than *Relayer* and at least as good as *Tales From Topographic Oceans*. The reappearance of Rick Wakeman and the departure of Eddie Offord seems to have slowed Yes' ego trips for now, at least.

The strongest cut and most reminiscent of earlier Yes material is the title cut. The "Going For The One" vocals flow with the energy characteristic of "All Good People," "Roundabout," and "America." It's produced tightly, played to perfection, and makes the entire album worthwhile. In an example of

(continued on page 40)

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Cruise Series To Continue

Lake Champlain has become something of a playground for Burlington music enthusiasts during the summer of 1977. Classical buffs enjoyed three concerts sponsored by the Mozart Festival, while contemporary and country music fans have enthusiastically endorsed five cruises put on by Wizard Productions.

Thursday, September 1 marks the beginning of classes at University of Vermont and the cruise series continues that evening with Coco & The Lonesome Road Band. What better way to escape the ensuing realities of lecture halls, reading assignments, and dormitory life than by heading out for some great music and all the beer you can drink?

Coco & the Lonesome Road Band have been an area favorite for years, and last year gained regional recognition for the

recording "New England Song." Composed by lead singer Coco Kallis, the song received a Nashville award as "best country composition of 1976." The group received top billing at the Bolton Bluegrass Festival held July 4.

On Friday night, September 2, the cruise will feature Hill Road Band. One of Burlington's finest dance bands, the seven-piece outfit blends funk, reggae, blues, swing, and good old rock 'n roll. Rice Nez provides the sounds on September 8 and Bongo Moon returns on September 15 to conclude the series.

The boat leaves the King Street dock at 8 p.m. and returns at 11:30 p.m. Tickets are \$6.50, available at Emerald City of Oz, Upstairs Records, Morgans, and at the dock on the evening of the cruise. Bring your deck shoes and be ready to get it on!

And
More
Reviews....

(continued from page 39)

over perfection, "Turn of the Century" tries real hard, but still falls flat. Bassist Chris Squire's "Parallels" showcases a fine effort on the part of every member of the band. Steve Howe's Jeff Beck style guitar lead is very effective in this side one finale.

In the musical vein of his solo album, "Wonder Tales" is a Jon Anderson "la la la" song strictly for Top 40 consumption. "Awaken" is a fifteen minute disaster which disables this from being a really good album.

Going For The One is a step in the right direction however, and hopefully a sign of good things forthcoming from Yes.

Heart, *Little Queen*
Portrait GR 34799

The Heart '77 Tour was of the most highly recommended concerts in New York City last week. Ann Wilson reported to have felt "very sensuous" during that concert. *Little Queen* has been in the Top 20 albums for a couple of weeks in a row. Heart is on the verge of superstardom, right? Maybe, but don't bet on it.

Little Queen is a disappointing follow-up to *Dreamboat Annie*. Ann Wilson's a la Led Zep style directly clashed with Nancy Wilson's a la Joni Mitchell style, leaving too much musical diversity on the album. There may be two or three good songs (out of ten), but *Little Heart* is simply not worth spending your hard earned money on.

Opening track "Barracuda"'s musical complexity is representative of a beginner guitarist trying to make loud noise. Complete with ridiculous lyrics, it is an ideal Top 40 tune. "Love Alive" is a very weak impression of "Stairway to Heaven" or a pleasant Heart original. "Sylvan Song" is a waste of time and space. Essentially an outlet for Nancy Walker and Roger Fishers' dueling mandolins, "Dream of the Archer" bring to mind a Chinese torture test. Ann Wilson's solo writing effort, "Kick It Out" closes side one. Inevitably a single release, "Kick It Out" is an upbeat, likeable rubber stamp Heart song.

Side two opens with "Little Queen," an interesting blend of Ann and Nancy Wilson's style. Resulting in a rockish disco, "Little Queen" is at least well done. The contrast between Nancy Walker's "Treat Me Well" and Ann Wilson's "Kick It Out" clearly exemplifies the root of Heart's problem: they haven't any solid roots in one area of music. "Treat Me Well" is an overproduced ballad that goes nowhere. The lyric and the tune of "Say Hello" are better suited for review in *Tiger Beat* magazine than in a college newspaper. "Cry to Me" represents Ann Wilson's Heart quite well. "Go on Cry" celebrates the end of this album. If you can listen to both sides of this album in one sitting, you have every right in the world to celebrate.

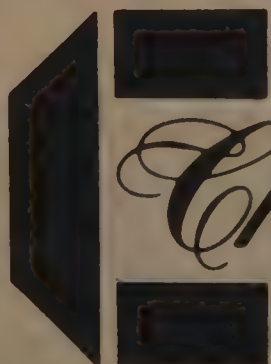
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Photo by Charles Trottier


Can you name this famous Shakespearean actor? (answer on page 44)



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Photo by Charles Trottier
"Did you ever see me water a Lady's farthingale?" an irate Launce



Photo by Charles Trottier
Words, but no communication, between Macbeth (Ray Aranha) and Lady Macbeth (Jennifer Cover).

Readers Offer A Grateful Brought Us This Summer's espeare Festival



Photo by Charles Trottier
Mistress Quickly (Muriel Stockdale) and Bardolph (Tom Dibble), enjoy a joke on the irate and rotund Falstaff (Craig Toth).

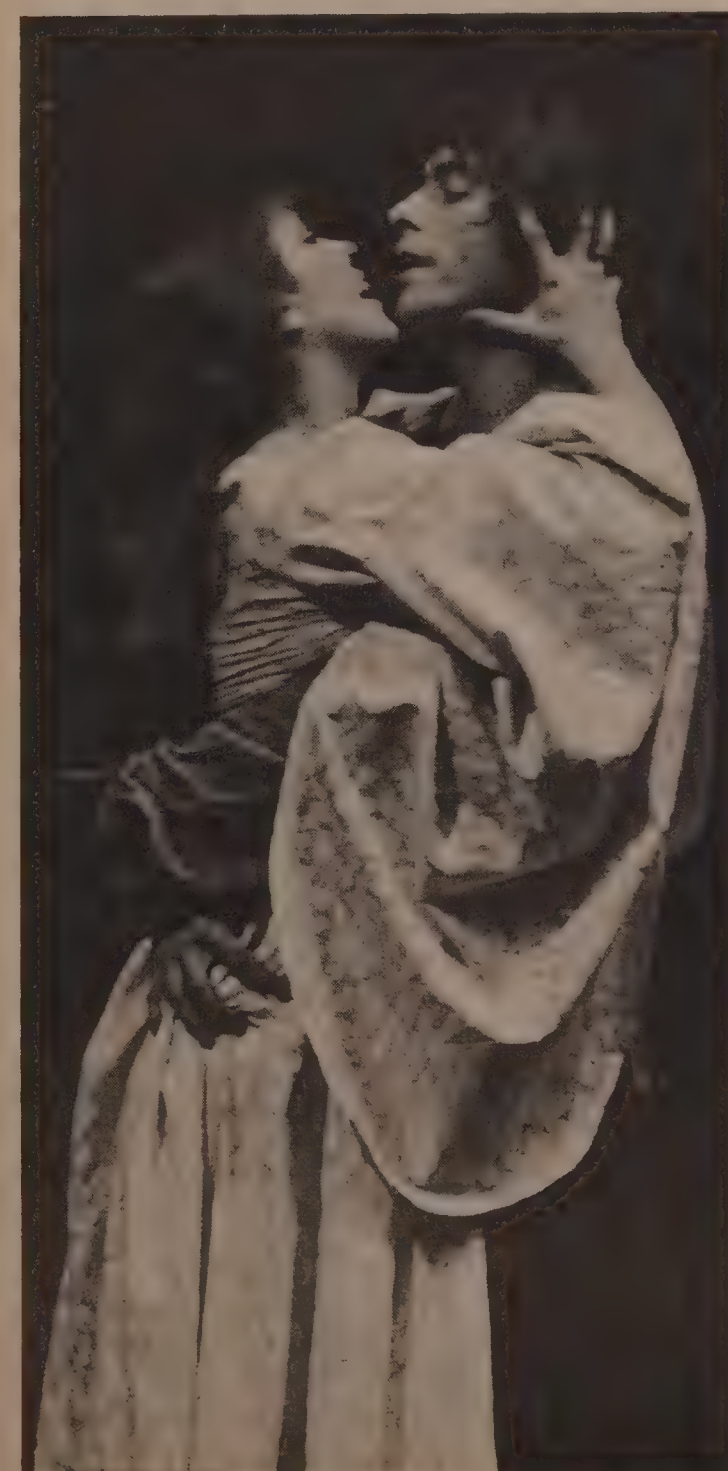



Photo by Charles Trottier
Hotspur (Kim Bent) hugs his wife (Deborah Gwinn) in "Henry IV."

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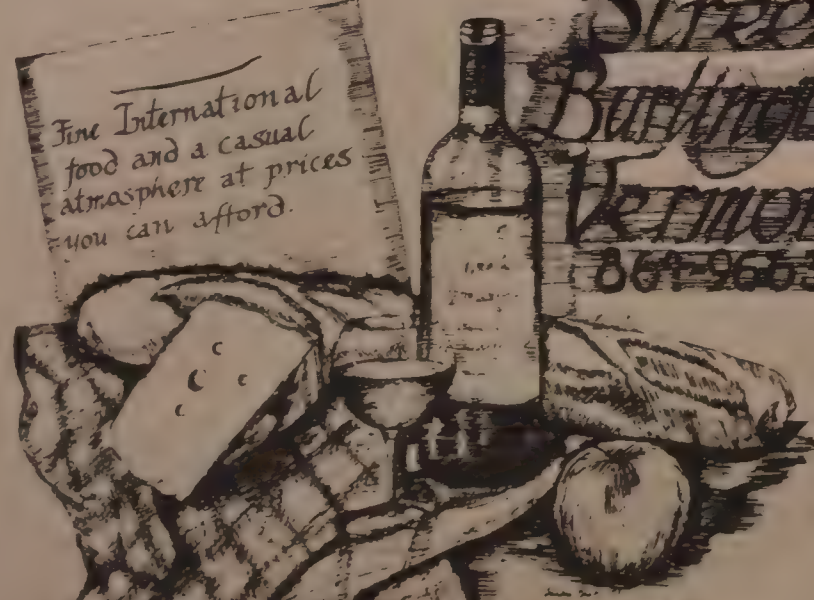
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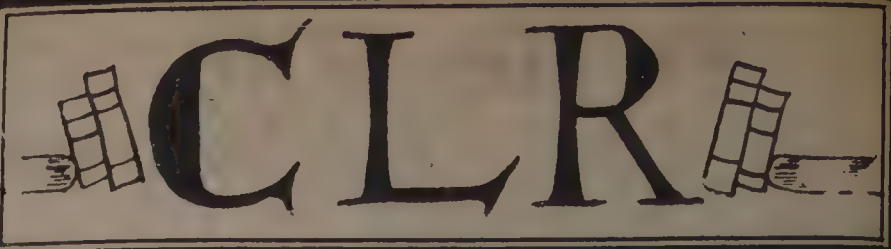
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by Marshall True

Paul Theroux, *The Consul's File*; Houghton Mifflin Company, Boston, 1977, \$8.95.

Often something happens to a fellow when he goes to live in exotic foreign climes. An ordinary tale of the banality of marriage becomes an enchanting ballad of the forgetful matron who one day cunningly forgets her husband in the mountains of Malaysia. Or that fellow can begin to use his objectivity (or lack of it) as a protective shield against the importunings of strangers and become beguilingly corrupted by the dishonesty of his vision. Thus do the themes of "Loser Wins," and "Coconut Catherer," two tales from Paul Theroux' fine collection of stories, *The Consul's File*, suggest both the advantages and limitations for an American writer who chooses to live and work abroad.

Paul Theroux is, perhaps, the most self-consciously expatriate American author of his generation. He has lived abroad since 1963 and has written novels set in Africa, Asia, and England. His best-selling book of non-fiction, *The Great Railway Bazaar: By Train through Asia*, is a marvelous evocation of the romance and routine of travel. Theroux's one book of criticism is a study of another self-conscious expatriate, V.S. Naipul, a Trinidadian by birth, an East Indian by cultural heritage, and a European by education.

Leaving home, of course, has long been a tradition of American letters. Herman Melville took to the sea on a voyage which led to *Moby Dick*. Henry James fled America because his countrymen were — as he told his Mother — "vulgar, vulgar, vulgar." In our century Hemingway, Fitzgerald, Henry Miller, and others sought their muse in Paris. Contemporary writers as diverse as Bellow and Haley have continued to seek voluntary and partial exile. With the possible exception of James, however, whom he obviously admires, Theroux seems more committed to his status as world citizen and international observer than other American expatriates have been.

The Consul's File is an essay in understanding the conditions of international citizenry. One of its consequences is poignantly portrayed in the story "White Christmas" in which a tawdry collection of Asian Christians gather once each year to talk "of

things no one had ever seen, of places they had never visited..." Theroux' sense of these people as "Empire's orphans" seems just right? another casualty of the empire is the "Last Colonial" whose murder persuades his fellow expatriates "that a sudden burst of gunfire on the lonely road was preferable to a slow death in Baltimore." In an age of easy tourism, instant sophisticated electronic judgment, and the Hiltonization of travel, we are fortunate to have Theroux' mild, ironic pen to remind us of the continuing impact of the Westernization of the world not only on others but on ourselves.

The problem of Theroux' voluntary exile is, of course, that he risks becoming a victim of the very process he describes. This is a problem which Theroux first touched upon in an earlier Malaysian novel, *Saint Jack*. Jack Flowers, the saint of the title and the protagonist of this exuberantly comic portrait of a mid-life crisis, is a ship's provisioner, pimp, brothel keeper and finally CIA dupe in Singapore. Jack is a tough fellow who is content with both the realities and the fantasies of his life; a true modern hero and citizen of the world. Yet the book ends with Jack musing about the conditions of his exile. "...all I thought were preparations for flight had readied me for staying, a belonging the opposite of what I wanted: familiar, yes, and yet who would willingly die here? I was no exile... Being away can make you a stranger in two places." Jack flirts with suicide, decides to live a hundred years, and proceeds to one more assignation with a blond American tourist. The last two stories of *The Consul's File*: "Diplomatic Relations," in which the consul recognizes that his exile prevents his experiencing either the joys or agonies of love; and "Dear William," in which he explains why he avoids the constraints of friendship; return less optimistically to the problems of exile.

Yet Theroux' tales remind us that we are all citizens of the world and many of us are in exile. He does this with grace, a truthful imagination, and elegant control. *The Consul's File* should be read and savored. Theroux' exile deserves our serious attention. From it we may learn something of the world and ourselves.

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Shakespearean Answer (from page 41)

The "actor's" name is Otis, and his role is
Launce's companion, called Crab,
in The Two Gentleman of Verona.

To His Wife

It is the time now
I suppose,
for endearments.

Expectant fingers on the nape
of my neck
your body poised
for my voice to come out
soft, by your ear.

The moon is showing a face
in the brown of your eyes.
I stare at the eyes
in your eyes,
brown within brown,
I cannot speak.

Fingers
travel round
slowly to my ear;
I hear sheep restless
in the fields outside
the window.
Sheets rise ghost-like
as you bring a knee up,
slide your ankle over;
air like chilled breath
sucked down to
our feet.

The blankets lie sweaty
on my legs,
your hand moves over
onto my chest
and your head lays back.

—David Lloyd
(First prize — CYNIC
Poetry Contest)

Swift Changes

Swift changes force me to choose
my footing while off balance.

The river glints moonlight,
full moon, full eclipse.

Water reflects painfully tender light.
I wish to close my eyes
till morning.

The reflection guides my steps
out of the torrent
forever rushing in utter blackness.
(the gurgle of water
sound of slurps from the nursing pup—
a thousand thunder storms
flashing veins of fire)

How did I get to this place?
—Marty Gil
(Second place in CYNIC
Poetry Contest)

Special On ETV

INSIDE THE CUCKOO'S NEST is a 90-minute documentary that contrasts the treatment of mental illness at the Oregon State Hospital with scenes from the award-winning film "One Flew Over the Cuckoo's Nest," which was shot

there. The hospital's superintendent, who played Dr. Spivey in the film, explains why

he allowed the film to be made at Oregon and the reaction of his colleagues in psychiatry. See it Thursday at 9:00.

Duo Voice Recital

On Sunday evening, September 11, Martha Kane Tortolano and Francis Weinrich will give a duo recital in the Music Building Recital Hall at eight o'clock in the evening. Admission is free.

The program will include Mozart songs, Lieder, Irish Folk Songs, Contemporary Songs in English, a Wagner Aria and two duets: One from Haydn's "Creation" and one from Verdi's

"La Forza del Destino." Miss Tortolano, who is on the Music Department staff of St. Michael's College, will be accompanied by her husband, William Tortolano. Mark Heyman will accompany Mr. Weinrich, of the UVM Music Department, and the duets.

This program will also be repeated on September 17th at St. Michael's College McCarthy Arts Center. 8 p.m. Admission free.



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THE RAVEN (Revised)

Once upon a midday dreary, while I swept, weak and weak and weary
After mopping and waxing the kitchen floor
While I cleaned, nearly napping, suddenly there came a tapping
As of someone gently tapping, wanting to sell me something more
"Tis some salesman," I muttered, "tapping at my chamber door" —
Only this and nothing more

Ah, distinctly I remember in June, it was in the bleak living room
And each dying Big Wally wrought its ghost on the floor
Eagerly I wished for Mr. Clean; vainly I had sought to borrow
From my pantry surcease of sorrow — sorrow for the lost Josephine
For the rare and radiant plumber whom the angels named Josephine
Nameless here for evermore

And the silken, sad, uncertain rustling of countless empty spray bottles
Thrilled me — filled me with the idea of using Fantastic Spray Cleaner
never used before
So that now, to still the movement of six hundred tiny time pills, I
stood repeating:
"Tis some salesman entreating entrance at my chamber door
Some pushy salesman entreating entrance at my chamber door
This it is and nothing more"

Presently my soul grew stronger; hesitating then no longer
"Sir," said I, "or Madam, truly your services I implore
But the fact is I was mopping, and so gently you came knocking
And so faintly you came tapping, tapping at my chamber door
That I scarce was sure I heard you" — here I opened wide the door —
Sample cases there and nothing more.

Back into the chamber turning, with all my gasid indigestion burning
Soon again I heard a tapping, somewhat louder than before
"Surely," said I, "There is something in my toilet bowl.
Let me see, then, what thereat is, and this mystery explore;
Let my heartburn be still a moment and this mystery explore
Tis the Tidy Bowl Man and nothing more"

Downstairs again, I flung the door, when, with many a scream and roar
In stepped a saintly Fuller Brush Man from Albany, New York
Not the least sound made he, not a minute stopped or stayed he
But with the meir of the old one-two stood on my clean kitchen floor
Stood near my bucket and mop on the kitchen floor
Stood and opened his sample case, nothing more

Then, this bony man, changing my heartburn into instant amazement
By the brushes and brooms he carried
"Though thy samples be fast and effective," I said,
"I hope thou art going to be the last
Ghastly, grim, and young Fuller Brush Man, wandering from the home store
Tell me what the sale is from the Fuller home store
Quote the Fuller Brush Man, "Two for the price of one"

But the Fuller Brush Man, standing lonely near the placid mop, spoke only
Those few words, as if his soul in those few words he did outpour
Nothing farther he uttered, not a schpiel he muttered
Till I scarcely more than muttered, "Other Fuller Brush Men have come before;
In a few minutes he will leave me, as others have flown before"
Then the man said, "Two for the price of one"

Startled at the stillness spoken by the reply so aptly spoken
"Doubtless," said I, "what he utters must come from the main store
Caught from some Boss whose clean, shiny wax gloss
Faded fast and faded faster till his floor one dullness bore
Til the dirges of Mr. Muscle's melancholy burden bore
Of 'Two-Two for the price of one'

Then, methought, the air grew denser, perfumed from a Renuzit air freshener
Swung near a Raid bug killer gotten at the nearest Shell Station
"Salesman," I cried, "thy Boss has lent thee, by way of Main Street he hath sent
Respite-Respite and nepenthe from thy memories of Josephine
Quaff, of quaff this kind nepenthe, and forget this lost Josephine
Quote the Fuller Brush Man, "Two for the price of one"

"Be those words our sign of parting, man or fiend," I shrieked, upstarting;
"Get thee back onto the street and into the home office store
Leave no rug cleaner as a token of that big deal thy soul hath spoken
Leave my utensils unbroken — leave the mop on my floor
Take thy body from out of my house, and take thy leave through the door"
Quote the Fuller Brush Man, "Two for the price of one"

And the Fuller Brush Man, never demanding, still is standing, still is standing
Near the mop and pail on my kitchen floor
And his eyes have all the seeming of Mr. Dirt's that are scheming
And the white tornado o'er him streaming throws his shadow on the clean floor
And the grimy film from under that shadow that lies gleaming on the floor
Shall be lifted — nevermore.

—Mark Shepardson


(Third prize in CYNIC
Poetry Contest)

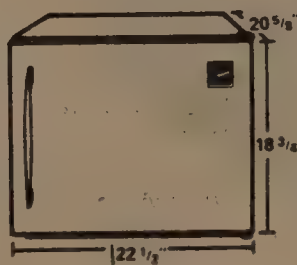




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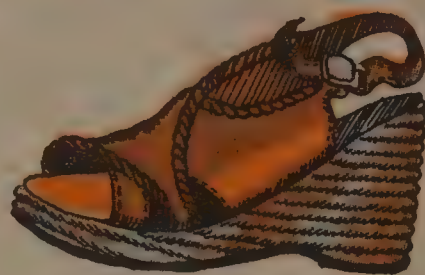
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How to Challenge Your Fuel or Electric Bill

(Editor's note — The following article is being re-printed here from a VPIRG pamphlet published in February, 1976. Written by Mary Just Skinner, copies of the pamphlet may be obtained by sending 30 cents to cover mailing costs to: VPIRG, 26 State St., Montpelier, Vt.)

HOW TO READ YOUR ELECTRIC BILL

The **AMOUNT DUE** figure on your electric bill is the sum of several charges. This charge is for the amount of energy actually consumed each month.

ACTUAL CHARGE FOR USAGE: This is the charge for the actual electricity consumed as measured in kilowatt hours. One kilowatt hour is the amount of energy used by a 100 watt lightbulb in 10 hours.

CUSTOMER CHARGE: The fixed monthly Customer Charge is assessed to cover basic overhead expenses of the utility, such as bill preparation, mailing costs, meter reading, customer accounting and the cost of maintaining transformers, poles, wires and meters.

PURCHASED ENERGY AND FUEL ADJUSTMENT CLAUSE: The Public Service Board (PSB) has allowed some utilities to use an automatic adjustment clause to pass on changing costs of fuel and energy purchased from other companies without prior PSB authorization. Your energy and fuel charges change each month.

TEMPORARY SURCHARGES: Surcharges, fixed by the PSB as a percentage of the customer's bill, allow the utility company to collect the money it would have received if a rate increase had gone into effect when the company originally asked for it.

SALES TAX: At present, residential utility users pay the Vermont sales tax, which is 3% of the combined totals of all charges listed above the tax line on your bill.

If you believe that:

- Your fuel or electric bill is incorrect
- You have been illegally disconnected;
- You have been unjustly treated by a fuel distributor; or
- You have received poor service from your utility company

DON'T GIVE UP! You have rights and you can challenge your utility or fuel company!

ELECTRIC UTILITY PROCEDURES

I. Register Your Complaint With The Company

Regardless of your complaint, the first step is to contact the company by phone, in writing or in person. This step is necessary. Perhaps your problems may be solved. Even if they are not, it is important because the Public Service Board (PSB) will not help you if you have not taken this first step.

Include in your complaint all essential information, including:

- Your full name and address;
- Your account number (the number appears on your bill); and
- A brief but full explanation of your complaint.

When filing a written complaint, include copies of all documents to the company. Keep the originals for your own records. All mailings should be by certified mail, return receipt requested, to verify acceptance of the material.

After receiving your complaint, the company is required to investigate the dispute promptly and thoroughly, report the results of its investigation to you, and make a diligent effort to reach a mutually satisfactory settlement of the dispute.

When making a complaint, keep a careful record of all meetings, calls or conversations with the utility. Be sure to include the date, time of all meetings, who was present and what was said.

Incidentally, all electric utilities will accept collect calls from within the state from customers who contact the companies to discuss or question a bill, a disconnect notice or a disconnection.

If after complaining to the company, you are not satisfied you have a right to complain to the Public Service Board.

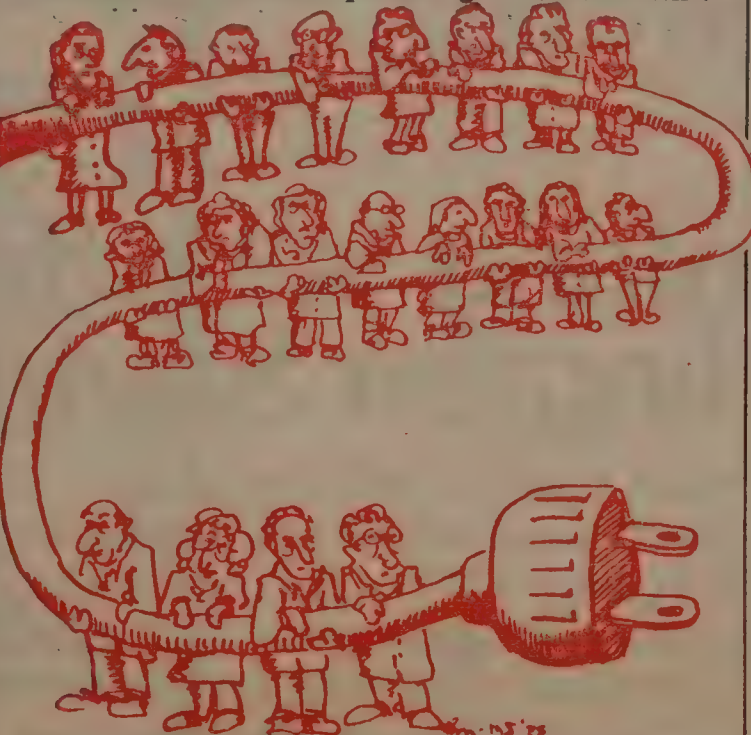
II. Complain to the Public Service Board (PSB)

The PSB regulates the rates and practices of electric utility companies in Vermont. (The PSB does not regulate fuel distributors, including bottle gas, propane and fuel oil distributors.)

The PSB has authority to investigate a broad range of complaints, including bill charges, a customer's inability to pay them, disconnections, deposits, customer practices, business practices and meter readings.

If you have a complaint, send it to the PSB Customer Service Representative, State Office Building (Third Floor), 120 State Street, Montpelier, Vermont 05602. The Customer Representative telephone number is 828-2332.

When complaining to the PSB, include your full name, address and telephone number as well as documentation and information about your problem. Be sure to include your account number (the number that appears on your bill). Keep a record of any conversations and when possible go in person rather



than writing or calling.

The PSB will investigate your case and notify you of the results. The investigation may take several weeks since the Board must check your statements against the utility's records. The service representative may order the company to continue service or otherwise resolve the complaint.

If the service representative cannot resolve your complaint, you may request a hearing. The request must be in writing (a letter is sufficient). The written request is called a "petition." It should be sent as soon as possible and no later than seven (7) working days after the service representative concludes work on your complaint. You should include:

- Your full name, address and telephone number;
- Your account number (the number appears on your bill);
- A brief but full explanation of your complaint;
- A description of any action taken on the complaint (by you, by the company or by the PSB); and
- Copies of all documents.

Ask the service representative to assist you in preparing this petition if you need help.

The PSB Chairman and a staff attorney will review your petition and the report by the customer representative. Although you have no legal right to a hearing, the PSB usually grants one.

The PSB will notify you of the date, time and place of the hearing. Although it is normally held at the PSB office in Montpelier, you can request that it be held at a place more convenient for you.

Before the hearing, ask the Board to send you a copy of their file on your case, or at least those portions of the file which may have a direct bearing on the case. Go into the hearing well-prepared with written notes or a statement plus all supporting documents.

A member of the PSB staff will conduct the hearing. You (the petitioner) must orally state your complaint. A utility representative then gives the company's argument. The Hearing Examiner may question you or the utility representative. You may bring a lawyer or a friend to assist you.

Usually no decision is made at the time of the hearing. The Hearing Examiner will take several weeks to prepare a recommendation. The recommendation is then reviewed by the full PSB. If the Board agrees with the recommendation it will order the utility to satisfy your complaint.

If the ruling is not in your favor you may ask to make an oral argument before the Board. The Board is not required by law to grant such a hearing and does so only in exceptional circumstances.

III. Appeal to the Supreme Court

If the PSB decides against your claim, you may appeal to the Vermont Supreme Court. You must appeal within 30 days after the Board's decision.

However, it is not easy to take a case to the Supreme Court because the services of an attorney are almost always required and it is an expensive and time-consuming procedure. The PSB's findings of fact can be attacked successfully only if they are clearly wrong (the Supreme Court itself will not hear the facts of your case again) and the legal issues can be complex at this level. If you cannot afford an attorney, Vermont Legal Aid may be able to assist you or refer you to a competent attorney.

FUEL COMPLAINTS

A consumer complaint against a fuel dealer is initiated in the same manner as those against an electric utility. The initial complaint is directed to the fuel company. Follow the complaint instructions presented earlier (i.e., keep a careful record of your conversation, make sure you know to whom you spoke, etc.) If you are unable to reach a mutually satisfactory arrangement, call the STATE ENERGY OFFICE at 828-2768.

The State Energy Office handles complaints about the credit and business practices of fuel distributors who distribute propane, butane, pyrofax, petrolane gas, liquid gas, number 2 fuel oil, kerosene, coal or any other petroleum derivative used to heat a house. It also administers Federal Energy Administration regulations and can order that fuel from the state's reserves be made available for a consumer without fuel.

The State Energy Office does not have direct power over all fuel distributor practices. It can only examine retail and wholesale fuel practices to determine whether they are unfair trade practices. The office does have consumer representatives who attempt to help consumers with their fuel problems. Follow the same complaint procedure as you would if complaining to the PSB.

If the fuel distributor has engaged in an unfair business practice, the consumer representative will attempt to negotiate a mutually agreeable settlement. Some examples of unfair practices by a fuel distributor are:

- Refusal to deliver to you even when you promise to pay cash on delivery;
- Refusal to deliver because you have not paid a bill with another company;
- Refusal to deliver to an outlying area; or
- Discrimination between customers in a given service area.

A company should not refuse to deliver because of the size of your tank or because you order less than a full tank.

If you are not satisfied with the settlement proposed by the State Energy Office, you may complain to the Federal Energy Administration Compliance Office, 300 Harvey Road, Manchester, New Hampshire (603-668-7609 or 603-669-7011, ext. 7518) or to the Vermont Attorney General's Office (828-3171). Complaints are rarely taken to these agencies, so it is important to try to work out a favorable arrangement with the State Energy Office.

DISCONNECTION

Virtually all of Vermont's electric utilities have adopted similar disconnection rules. These rules contain important protections for the consumer who is threatened with disconnection.

A utility cannot disconnect residential service for non-payment of a bill until ALL of the following requirements are met:

- The bill is overdue 30 days; and
- The company gives at least 12 days notice of its intent to disconnect (this notice must be sent out within 20 days after the end of the 30 day overdue period); and
- The company attempts to negotiate a reasonable payment schedule with the consumer (including payment of a reasonable portion of the overdue bill, installment payments of the balance, and payment of

(continued on page 51)

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Challenge

(continued from page 49)

future bills as they become due); and

-The company informs the customer that disconnection will be delayed if the customer appeals to the PSB.

Keep in mind the following important provisions:

1. The Disconnect Notice

The written notice of intent to disconnect sent by the company must be "direct and specific" and inform you of:

- (a) the exact reasons for disconnection;
- (b) the dates on which service will be disconnected;
- (c) the name, address and telephone number of the person at the utility who can be called collect to discuss the disconnection;
- (d) the consumer's right to appeal to the PSB and delay disconnection during this period; and
- (e) the right to avoid disconnection upon a doctor's certificate that a seriously ill person resides in the house. (You must notify the company and provide a doctor's letter within 7 days.)

2. Inability to Pay

If you are unable to pay your overdue bill in full, your electricity must be continued if you:

- Pay a reasonable portion of the outstanding bill;
- Agree to pay the remainder of the outstanding bill in reasonable installments until it is fully paid; and

-Agree to pay all future bills as they become due.

In determining what constitutes a reasonable payment, the company must take into consideration the following:

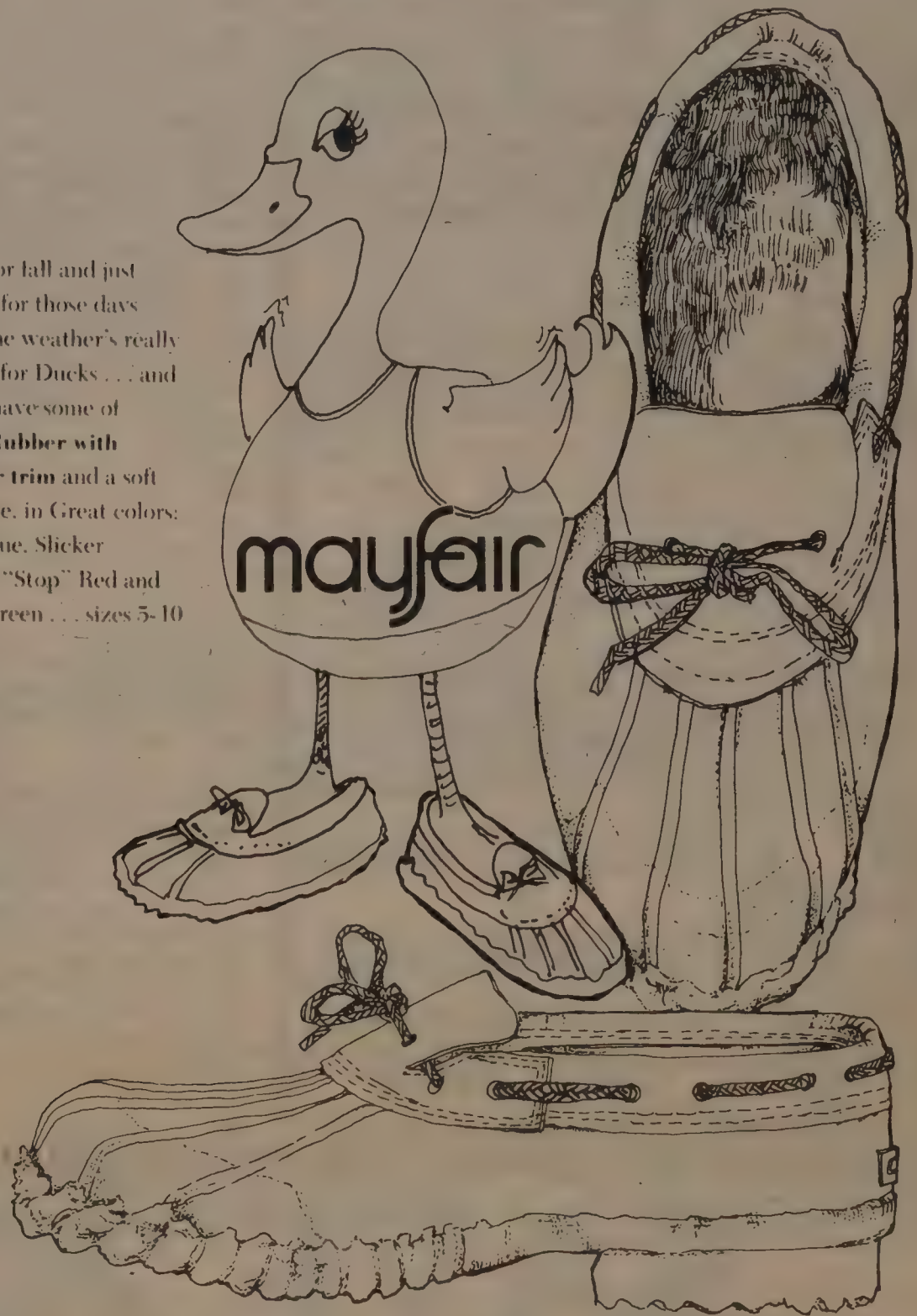
- your ability to pay;
- the size of the back bill;
- the size of any required deposit; and,
- the amount of time and reasons why the debt has been outstanding.

If you do not consider the installments required by the utility to be reasonable, contact the PSB for assistance.

(continued on page 56)

...now I ask you, Dahling, is that a great Duck Boot, or is that a great Duck Boot!

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The Struggle with the Administration

(Editor's Note: The following article is a re-print of the "Student Action Committee"'s Newsletter of earlier this summer. The SAC holds no link with the Student Association's committee of the same name. The newsletter appears here on the request of the SAC.)

The main goal of this newsletter is to unify students in the struggle against an administration and faculty that are insensitive to our needs and desires. The struggle we are carrying on is a political struggle. We as students are ignored, manipulated, co-opted, and used

by the administration and faculty. We presently have no power in the making of decisions that affect us for the rest of our lives. We have only the illusions of power such as student government and representatives. **STUDENT POWER**

The desire of the administration/faculty bureaucracy to keep students under their thumbs was clearly shown in May of 1977 at a meeting of the Sociology department to decide on the possibility of hiring Jackie Wallen as a part-time instructor. Several students, in addition to two student representatives, decided to attend the meeting to voice our support for Jackie. We asked for nothing except the right to sit in and take part in the decision. But the administration/faculty bureaucrats called upon the vague rule of confidentiality to throw out all but one of us, a small concession on their part. Later, when we asked our student representatives to report to us on what had happened, we found that their lips had been sealed by the rule of confidentiality, to the point that they could not tell us how they had voted in representing us!

Important decisions that affect us deeply, such as who will teach us, what will be taught, and how we are to learn, are made by the administration/faculty bureaucracy in their own interest. We are left with only the illusion of having helped in the making of these decisions. This illusion prevents us from

gaining real power by deceiving us into believing we do have power.

What is this rule of confidentiality? Basically it says that all personnel decisions and administrative meetings (i.e., all important decision-making meetings) may be held behind closed doors, allegedly to allow each participant to voice his or her opinion without fear of reprisal. In fact, this rule is a tool of the administration/faculty bureaucracy to keep students powerless. One instructor bluntly explained, "If you want to put it in strictly Marxist terms, I don't want to give up my power." This rule of confidentiality must be one of the targets of our struggle.

We as students are always being viewed by those in power as ignorant, inexperienced, and non-political. They say we cannot participate in decision-making because we are politically inexperienced. We are told to concentrate on studying and leave politics to those already with power. We must prove we are not ignorant by gaining experience and using our collective strength to take a meaningful part in the decision-making process.

The potential for gaining and maintaining student power lies in the struggle for mass unity and action. Organization along a strong political line which can unite our struggle as students with the struggles of all oppressed people against those in power can achieve effective change. One of the main goals of

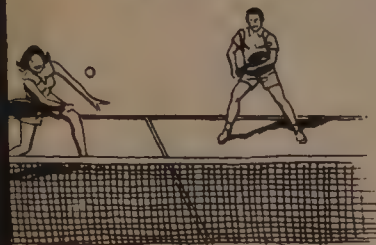
student power must be to organize students around defined student interests and to take a firm stand in protecting these interests. Co-optation and token advances must be exposed. Power cannot be attained without mass student struggle against the oppressive educational system.

HIRING AND FIRING IN THE SOCIOLOGY DEPT.

The Sociology department views itself as one of the more progressive departments at UVM. Three recent hiring and firing cases serve to expose this progressive image as a myth. The fact is that hiring and firing in sociology is done much like it is in other departments and schools of UVM. Hiring and firing of faculty at UVM and other universities is designed to maintain in good order the intimate links among universities, the government, and large business corporations. In the Sociology department, there are two lines on appropriate criteria for hiring decisions: a conservative line which emphasizes "professionalism" and a liberal line which also emphasizes diversity or "pluralism." In actual hiring and firing decisions, neither criteria are the guiding force. The important thing is to maintain the status quo. The university hires faculty who will not rock the boat. For the sake of tokenism, some radicals are hired, yet they rarely achieve tenure.

(continued on page 53)

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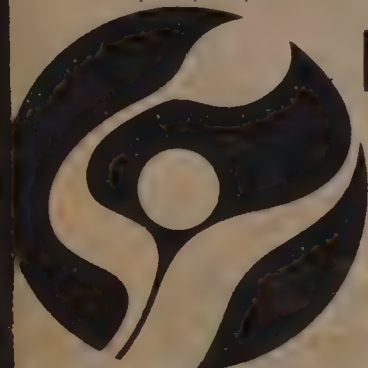
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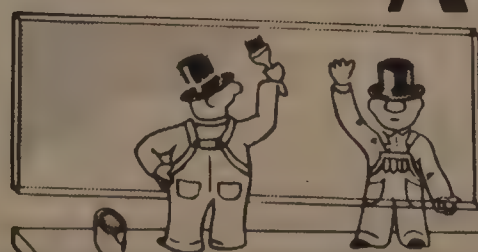
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Struggle

In 1976, the Sociology department was allocated an "Affirmative Action" for race and ethnic minorities. Among the candidates was Alfredo Del Rio, a highly qualified Chilean refugee and a Marxist. "Affirmative Action" threw him in competition against other minority and black candidates. Despite his impressive "professional" credentials, it is no accident that he was not selected.

In 1976, Howard Waitzkin, who had a joint faculty appointment in sociology and the medical school got the axe from the medical school. His publications were better in quality and quantity than almost anyone's at UVM. His teaching ratings were very high, but he was a Marxist. His writings and teaching exposed the deficiencies of the capitalist medical establishment and so he was fired. In this case, the Sociology department stood in a unified front with Howard. All legalistic channels including letters, written documentation, pleading, and finally the resignation of chairman Frank Sampson were tried to save Howard's job. The UVM administration turned a deaf ear and supported the medical school. This case exposes the failure of legalistic methods to redress grievances as well as the misuse of dismissal criteria.

Late in 1977, Jackie Wallen was a candidate for a Sociology position in the area of family. Her credentials were superior both in quality of writings and in teaching, but she is a feminist and leans politically to the left. Despite the department's progressive image on "Affirmative Action," she was passed over in favor of a

male with no feminist or left wing tinge. This case exposed the sexism of "progressive" sociology.

The cases of Alfredo Del Rio, Howard Waitzkin and Jackie Wallen all show that in actual practice, the criteria for hiring and firing are distorted and bent so that the status quo will not be disturbed.

The effect of actual practice is to maintain the systematic oppression and nationwide university purge of women, minorities, and radicals. These practices are common to the Sociology department, all other UVM departments, and to universities throughout the U.S. It is obvious to us that an organization of concerned, progressive students is necessary to demand a full say on who is hired and fired.

HIGHER EDUCATION IN AMERICA

We in the U.S. have been led to believe that the way to climb to the top of society is through higher education. But a closer examination will reveal that, rather than a gateway to opportunity, higher education is an institution designed to preserve the existing social order and reproduce the class system.

Preservation of the existing order begins with the selection of who will go to college. The children of the upper classes go to college. Of course, a working class youth may "rise to the top" through education occasionally. Through financial aid some working class youth do get into college, but such tokenism puts them into stiff competition with better prepared upper class youth and does nothing to prepare them for it. It is difficult for the

(continued on page 54)

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Struggle with the Administration

(continued from page 53)

working class to use education as a ladder to the top when most of the rungs are occupied by those already on the top. Horatio Alger stories only serve to perpetuate the myth while doing nothing to relieve the oppression of the working class.

The selection of majors also serves to reproduce the class system. Through tough grading systems, stiff competition and "weeding out" courses (such as Chemistry 1 at UVM), lower class students are sifted out of

the more desirable majors in favor of better prepared children of the upper classes. At this point American individualism takes over and leads the rejected would-be-doctor to believe that his failure is his own fault, not that of the system.

Another way that higher education maintains the status quo is through the teaching process itself. Our world is divided up into schools and departments. We are forced to choose a "major."

Consequently, we are led to view the world within a limited scope and not to see things as a whole. We are forced to fulfill requirements to complete our "liberal" education, but we are not allowed to look critically at our own society. Instead, we are forced to accept the rules of bourgeois capitalism: punctuality, blind respect for capitalist authority, direction following and unquestioning obedience.

We, as students, must face

these issues. We must work to change this oppressive educational system. To do this, we must organize ourselves along strong political lines.

WHAT THE CYNIC LEAVES OUT

The *Vermont Cynic*, as our sole student newspaper, does not present a critical analysis of the contradictions within the university, community, or society as a whole. Rather, the ads and content reflect a certain class interest which is

unrepresentative of the people of Vermont and of the U.S.

What is the emphasis of the *Cynic*? By skirting real issues and focusing on entertainment, campus events and sports, the *Cynic* is a diversion from the contradictions in our lives. The articles are geared for consumers, telling people with money where and how to spend it. The *Cynic* acts as an entertainment guide. You will see articles on where the best skiing is, but what about who controls the ski industry and exploits Vermont and Vermonters? The advertisements, of course, reflect and support this appeal to an affluent class interest.

The *Cynic* is a gripe line for problems, letting students get some anger off their chests but going no further than that. The students can write articles to complain about professors getting fired or spending money to build a tunnel. This pacifies the students and leads them to believe they are actively solving some of the contradictions they face.

What is not in the *Cynic*? The *Cynic* does not deal with the underlying causes of the many problems of today. It may mention some symptoms, however it rarely does an in-depth analysis of why the problems occur and what is to be done to deal with and change them.

UVM is in Burlington, Vermont, but how often is there information in the *Cynic* about the city of Burlington or about the state of Vermont and its real, critical problems?

The University is one of the most expensive state schools in the country, however there is a noticeable lack of articles about the financial struggles of students. Few attempts are made to relate conditions in the University to the political and economic conditions of our capitalist society.

The *Cynic's* content reveals its class stance. A student newspaper could be a powerful vehicle for raising political consciousness and agitating students to effect change.

CALL TO ACTION

This is the first of two issues of the SAC newsletter to be published. Our objectives are to inform students and strengthen unity among students. We are very interested in hearing your reactions to this newsletter and ideas for the second issue. In particular, we would like to know which articles you found especially good and which you found lacking and why.

To this end, we welcome any letters, feedback or articles for future publication you care to send our way.

The issues raised in this newsletter are very important for all students in the University; they are by no means confined to the sociology department alone. We urge you to think seriously about what you have read and discuss these matters with other students. We plan to continue our organization through this school year. We will be investigating these issues further, studying the far-reaching political ramifications and fighting as hard as we can to gain and maintain student power.

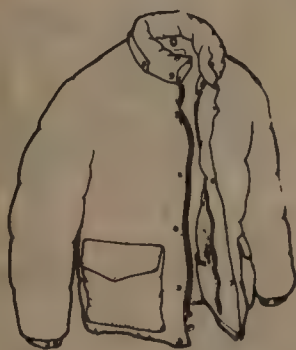
Address all correspondence to: Dana Baron, 134 King Street, Burlington, Vt. 05401.

Aug. 29
to
Sept. 3
QUANTITIES
LIMITED

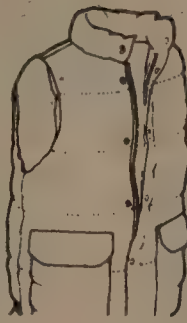


FALL
SUPER
SALE

JACKETS and VESTS



	REG.	SALE
DOWN		
100 Camp 7 Cascade 1 Parka	\$69.00	\$57 ⁵⁰
40 Western Trails North Slope Parka	\$63.50	\$54 ⁰⁰
20 Western Trails Alpine Crest Parka	\$58.50	\$49 ⁷⁵
75 Western Trails Mt. Bachelor Vest	\$36.00	\$30 ⁰⁰
250 Western Trails Ice Cap Vest	\$30.00	\$26 ⁰⁰
SYNTHETIC		
40 Snow Lion Rocky Mountain Parka	\$64.00	\$54 ⁰⁰
20 Western Trails Ultimate Parka	\$42.00	\$35 ⁷⁵



SWEATERS

	REG.	SALE
100 Patagonia Sweaters	\$38.00	\$29 ⁹⁵
100 Ragl Sweaters	\$19.95	\$16 ⁰⁰
50 Stobi Raglan Sweaters	\$53.00	\$42 ⁰⁰
50 Stobi Inset Sweaters	\$48.60	\$39 ⁰⁰

CLOTHING

	REG.	SALE
20 Snow Lion Western Mountain Parka	\$56.00	\$46 ⁰⁰
6 1st Lead 60-40 Parka	\$55.00	\$33 ⁰⁰
16 Trails West Windshirt	\$19.95	\$12 ⁹⁵
100 Watch Caps	\$3.75	\$2 ⁰⁰
144 Down Mitts	\$12.50	\$9 ⁹⁵
ALL SUMMER SHIRTS		40% OFF
ALL SHORTS		40% OFF
ALL WARMUP SUITS		40% OFF

TENTS

	REG.	SALE
4 Eureka Mt. Katahdin 4 Person	\$129.95	\$111 ⁰⁰

PACKS

	REG.	SALE
50 Vermonter Day Pack	\$16.00	\$12 ⁹⁵
50 Dakin's Book Pack	\$9.00	\$7 ⁰⁰
10% OFF ALL KELTY PACKS IN STOCK!		

HIKING BOOTS

	REG.	SALE
23 Vasque Whitney	\$63.50	\$49 ⁹⁵
13 Fabiano Tischa	\$51.95	\$39 ⁹⁵
12 Fabiano Madre	\$37.95	\$29 ⁹⁵
13 Fabiano Brown	\$37.95	\$29 ⁹⁵
25 Boot Moccasins	\$24.50	\$19 ⁹⁵

MANY
OTHER
UNLISTED
SPECIALS



X-C SKIING

	SALE
13 Splitkein Special	\$49 ⁹⁵
2 Fischer SC Racing	\$98 ⁰⁰
50 Fels Cross Country Boots	\$19 ⁹⁵
Quantities and sizes limited!	

FREE PARKING
IN REAR

HOURS
9-9 MON.-FRI.
9-6 SAT.



TEL. 863-5581

Bert on Those Expo's

by Bert Rich

There we were, at the mercy of a foreign power. It was 1:45 p.m. The smiling young man in the Montreal Expos ticket booth at Olympic Stadium had informed us earlier that our passes would be at his window by 1:00 p.m.

I can't say that I was surprised. I had always considered the Expos to be inferior to any U.S. team, and now I was beginning to think their management was inept also. Ever since the Expos began in 1969, I had thought the franchise was minor league. In archaic Jarry Park where the Expos had played until this year the organist had always annoyed me by playing obnoxious, peppy tunes continually, even when pitches were on their way to the plate. Perhaps what really made me think so little of the Expos was their won-lost record. They have never had a winning season.

We finally did receive our daily passes at 1:50 p.m., and another *Vermont Summer Scenic* reporter and I made our way to the press box, two levels above the third base line. We were both pleased with these accommodations, because in Boston a few weeks earlier, we had received free passes, but the tickets had been in a poor location among the paying customers.

As we entered the Montreal press box, we were offered a free breakfast of scrambled eggs, sausage, and hash brown potatoes by a very polite, middle-aged man in an Expos blazer. My opinion of

somewhere between my last bite of scrambled eggs and my first mouthful of sausage — I can't remember exactly. The thought dawned on me that when an Expo daily pass "extends the courtesy of an Expos home game" to someone, the management makes sure their guests feel at home. In Montreal, my partner and I were treated like royalty, and we never had to mingle with the "commoners" — the label I pompously applied to paying customers.

We settled into our plush press box seats about 2:00 p.m., just in time to watch the end of the Expos' annual Father and Son game. These contests are interesting because the sons and daughters always manage to upend their dads, who would seem to be the better team. The Expo dads went down to their ninth defeat in a row at the hands of their upstart offspring by a score of 22-0. The dads went into a team batting slump, and were baffled by the slow-motion blooper pitches delivered by their pre-teenaged opposition. In contrast, the Expo sons could do no wrong. Every Expo son and daughter reached base safely, despite the fact they did not have a single hit out of the infield. There were some inexplicable defensive lapses by the fathers, as several pop-ups in front of the pitcher's mound became stand up triples for the sons. One Expo toddler reached first base safely even though he initially ran over to the third base side on-deck circle, and had to be directed toward first base by a friendly member of

(continued
on page 63)



Levi's

corduroy

The look is Classic, clean cut, with super fit and with finer detail soon pockets and stitching.

Choose from all the colors Levi's make in up-to-the-minute styling. \$15.50

NATE'S has your size...

Nate's
Connection

Vermont's Largest
Men's Clothiers

Burlington

St. Albans—Montpelier—St. Johnsbury

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EAT YOUR HEARTOUT!

864-9701 FREE DELIVERY ★
11 A.M. — 2 A.M. DAILY ★

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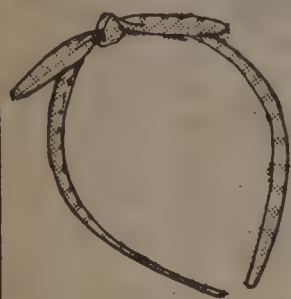


163 MAIN STREET

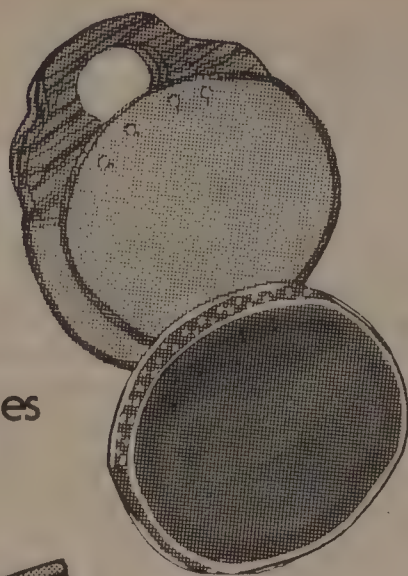
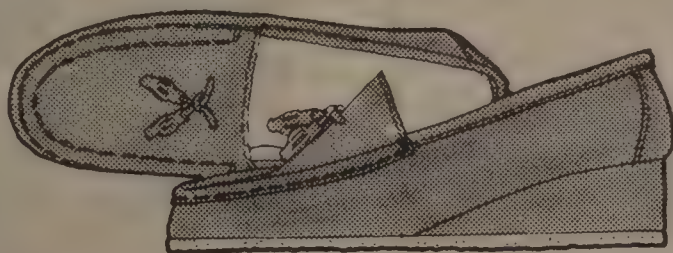
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South Burlington

10:00-5:30
Mon.-Sat.

The Sheik Cafe

LIVE ENTERTAINMENT
TUES, THUR, FRI, and SAT

All types of live music in a casual setting.

If you find the bars in Burlington large and impersonal,
then join Paul Sokal and Mat Aschkynazo on Thursdays
for intimate evenings of music and comfort.

HAPPY HOUR Mon-Sat 3-7

WEEKLY SPECIALS

Open at 11 am Mon. thru Sat. and Sun. at 6 pm
41 King St. 864-5395

Challenge

(continued from page 51)

3. Time of Disconnection

After proper notice of intent to disconnect has been sent, a utility still must follow certain rules about when they can disconnect.

Disconnection of service can only occur:

- on the date stated on the notice, or within 3 working days;
- between 8:00 a.m. and 5:00 p.m.; and
- if there is no customer offer of payment in full of the back bill.

The company cannot disconnect service:

- if the customer offers payment in full to the company's employee who comes to the house to disconnect service; or
- on Friday afternoon, weekends, legal holidays, the afternoon before legal holidays (e.g. the afternoon of Christmas Eve) or any time when the company's business offices are not open to the public.

When service is disconnected, immediate notice of such action must be given in person to the occupant customer. If he is not home, a written notice of the termination must be left in an easily noticeable place.

4. Prohibited Disconnection

No utility may disconnect service for any of the following reasons:

- Failure to pay for other items purchased from the utility (other types of service, washers, dryers or stoves);
- Failure to pay for service at another address;
- Failure to pay for a different type of service at the same address. (This does not apply to failure to pay for hot water or electric space heating);
- Failure to pay a "catch-up" bill more than 90 days old. (A "catch-up" bill charges for the difference between estimated and actual usage).

5. Restoration of Service

Once the cause for the disconnection is removed and the customer reaches a settlement with the utility, the company should try to restore service during the business hours of the day of the request. At the latest, reconnection should be made during the business hours on the first working day after the request for restored service. If an emergency exists, such as a medical emergency, the utility must reconnect regardless of the hour.

The company may charge a reasonable fee for reconnection. If disconnection occurs after 4:00 p.m. of a business day, and reconnection occurs the same day, the utility may charge only the usual reconnection fee even if the reconnection occurs after 5:00 p.m.

DEPOSITS

As a protection against non-payment of bills, the PSB allows utilities to collect a deposit from their residential customers. You should know the following rules for deposits:

- The amount of the deposit cannot be more than the sum of two months' utility bills, either estimated or actual (or one-half of the reasonable estimated charge for the seasonal usage for seasonal customers);
- If two successive bills are lower than your deposit you are entitled to a refund on the difference (if the deposit is based on estimated bills);
- The utility must pay 6% interest on all deposit funds;

(continued on page 57)

Frame Game

Ethan Allen
Shopping Center
863-3098

bring in this coupon
for your free mats
expires 9/15/77



Challenge

—After one year of service, you are entitled to a full refund on your deposit, plus accrued interest, provided that you have paid all utility bills on time during that period.

If you do not feel a deposit is necessary, if you believe that the deposit required is too high, if you need time to pay the deposit, or if you wish to pay the deposit in installments you should discuss this with the utility. If you are not satisfied, complain to the PSB.

The utility should inform you of the following:

- why it is requesting a deposit;
- how the deposit is computed;
- your right to complain to the PSB; and
- your right to service while the PSB resolves the matter.

Central Vermont Public Service Corporation, the state's largest privately-owned utility, collects no deposit if a customer has a satisfactory credit reference (such as Diner's Club, Carte Blanche, American Express), a reference from a bank, a satisfactory record with the company or another electric utility (a letter or receipts showing prompt payment is sufficient) or a written guarantee from another customer with a satisfactory credit rating. CVPS also collects no deposit if a customer owns his home (unless he has an unsatisfactory history with the company.)

There are three common situations where a deposit can be collected after service has already been provided:

—When you request service in your own name rather than the landlord's name. The company will grant you service in your own name if you pay a deposit.

—When a spouse seeks service in his or her name because the other has an outstanding bill. The spouse cannot be denied service because of this bill as long as he or she pays a deposit.

—When a customer has been delinquent in paying bills. A deposit can be required to ensure continued payment of bills.

REMEMBER, deposits must be related to actual usage at the residence. The deposit is always based on 2 months usage.

MISCELLANEOUS PROTECTIONS

1. Change of residence

If you have changed residences, you cannot be denied service or terminated from service because of an outstanding back bill at another residence. However, the utility may try to refuse service until the outstanding bill is paid. You should complain to the PSB about a refusal of service.

2. Landlords and Tenants

If you are a tenant and your landlord is responsible for the cost of utility service to your home or apartment, you are not legally required to pay overdue bills which the landlord has not paid. The,

(continued on page 58)

Mark your calendar!

Mark this date on your calendar.

June 6th 1977

This is the date that could lead to a better life. It's the day that the Air Force ROTC counselors will visit your campus to explain the AFROTC programs.

You'll learn about scholarships that include a \$100 monthly allowance ... and your future as a commissioned officer in the Air Force. And with all this comes the pride and prestige of serving your country as a part of the finest Air Force in the world.

Plan to see the Air Force ROTC counselor when he gets here. Ask questions ... about graduate education with Air Force assistance ... questions about your future in the Air Force ... about pay ... promotions ... opportunities ... responsibilities. You surely won't get the answers unless you ask the questions. There's no obligation for asking, of course.

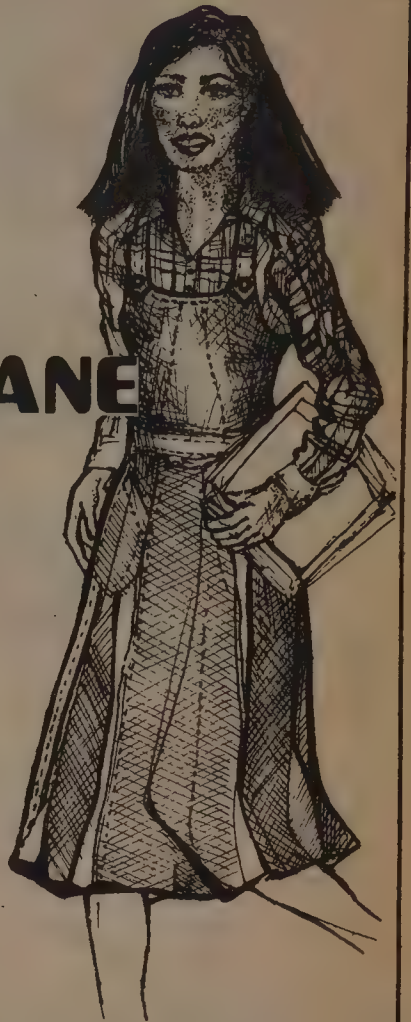
Counselors will be at:

Billings Center - U.V.M.
9A.M. - 3P.M.

Air Force ROTC

Back To School MEANS Back To Fashion Lane

Fabulous Savings On All Clothing



Open Labor Day 9A.M.-6P.M.

Fashion Lane

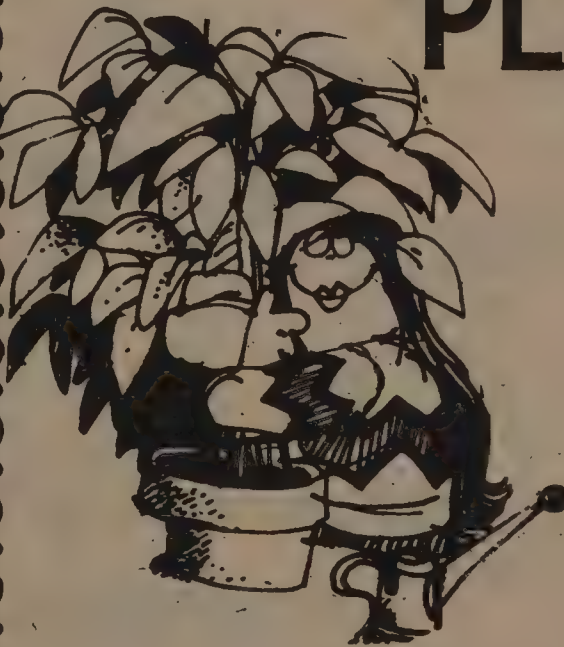
CORNER OF WILLISTON & HINESBURG RDS.
between Grand Union & City Drug

Reg. Store
Hrs.
Mon.-Sat.
9 to 9

IF IT'S

PLANTS

YOU WANT....



Claussens Church Street
plant and flower shop is
conveniently located in
downtown Burlington and
backed up by Vermont's
largest greenhouse

fresh cut flowers

custom designs

wire service

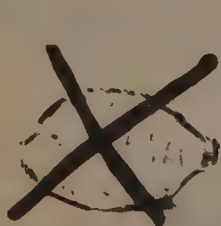
delivery

10% off with this ad and student I.D.

CLAUSSENS'S BURLINGTON

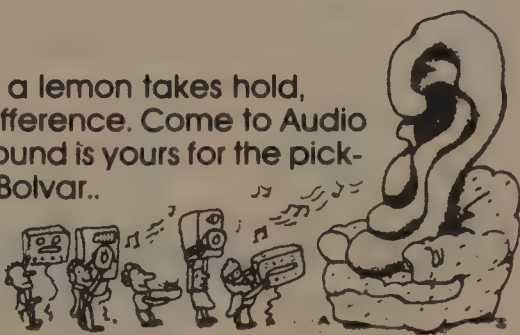
68 Church Street downtown Mon-Sat 9:30 to 5

Don't stick lemons in your ears.



They might grow..and once a lemon takes hold, you may never know the difference. Come to Audio Den where rich, ripe, juicy sound is yours for the picking. Yamaha..Nakamichi..Bolvar.. Dahlquist, each sounding a little different, to fit your ear, because we all hear a little differently.

At Audio Den we want you to get the system that sounds best to you..that creates the most pleasurable sounds for you and your ear. Why else would we carry more than one superior brand of audio equipment? Don't be confused by the number of audio choices...Come to Audio Den where your senses make sense, and are treated with respect.



Audio Den

100 Dorset St. So. Burlington, Vt.
Monday-Friday 9 to 9, Saturday 9 to 6.

Challenge

(continued from page 57)
company can shut off service if the landlord has not paid his bills but it must contact you, the occupant, personally before doing so. If service is shut off, you can call the company and arrange for future billing under your own name.

3. Husbands and Wives

A woman is not responsible for bills contracted in her husband's name and vice versa. Likewise, deposit credit cannot be denied a man or woman because a spouse has failed to make past payments. A spouse may seek credit in his or her own name regardless of whether the other spouse has left the house.

4. Meter Readings

You are entitled to one free meter reading per year to determine whether it is correctly measuring the amount of electricity used. A copy of the written results of the reading should be sent to you.

Generally, the company is supposed to read your meter once a month. However, when it is unable to read your meter for any reason, it will figure your bill on an estimated basis. The next bill will be adjusted when the meter is read to the actual number of kilowatt hours used. If you have a bill which charges you an estimated cost for two months in a row, notify the utility and request a meter reading to insure correct billing.

5. Disputed Bills

A utility should not disconnect for failure to pay the disputed portion of the bill, but it may require payment for the undisputed portion. A utility should investigate the dispute and try to come to a settlement with you. If you are not satisfied with the company's response, follow the complaint procedure described earlier in the article.

6. Right to Petition

Under Vermont law, five or more persons may make a complaint to the PSB against a company concerning "any claimed unlawful act or neglect adversely affecting" them. An interested person may also petition the PSB to issue, change or repeal a rule which affects all electric utilities.

7. Fuel Financing

If you have run out of fuel and/or cannot afford to buy it, several places provide emergency and low interest loans for the purpose of buying fuel.

These loans can be obtained from the:

- Area Office of Aging (if you are over 65 years);
- State Office of Economic Opportunity;
- Community Action Councils; and
- local Social Welfare Offices (if you qualify for welfare assistance and you have not received a grant already).

HILLEL

Schedule of High Holy Day services

ORTHODOX: Ahavath Gerim, High St.

ROSH HASHANAH

Mon.	Sept. 12	6:30 pm
Tues.	13	8:30 am
Wed.	14	8:30 am

YOM KIPPUR

Wed.	21	6:15 pm
Thur.	22	9:00 am

CONSERVATIVE:

Ohavi Zedek, 188 North Prospect St.

ROSH HASHANAH

Mon.	Sept. 12	6:30 pm
Tues.	13	9:00 am
Wed.	14	9:00 am

YOM KIPPUR

Wed.	21	6:15 pm
Thur.	22	9:00 am

REFORM:

Temple Sinai, Dorset St.

ROSH HASHANAH

Mon.	Sept. 12	8:00 pm
Tues.	13	9:30 am

YOM KIPPUR

Wed.	21	8:00 pm
Thur.	22	9:30 am

Mon Sept 12

Rosh Hashanah

dinner and celebration 7:30 pm

5th floor dining room in the Waterman Building

If you have not made reservations please do so before Sept. 3.

for further information call

656-3488

864-5417 eves.

6 meal tickets or \$2.40

to: Hillel office L/L B127

or P.O. Box 595

Sunday Sept. 4
Wine and chese party
7-10pm B132 L/L

Papa Dominics

Restaurant

WHATEVER YOU CRAVE FOR,
WE WILL DELIVER IT TO YOUR
ROOM, OR ENJOY OUR
DINING ROOM.

CALL 863-2556

FOR

DINING OR, DELIVERY

1160 WILLISTON RD.

WELCOME BACK COUPON

\$1.00 OFF ANY LARGE PIZZA

PAPA DOMINIC'S

one coupon per pizza

expires Oct. 1

pizza delivery subs delivery spaghetti delivery lasagna

pizza delivery subs delivery spaghetti delivery lasagna

UVM Baseball

As you all must know, the UVM Club Baseball team has been elevated to varsity status as of June 1977. There will be an informal fall baseball program to evaluate prospective players. All those interested in trying out for the team must report to a

meeting Wednesday night, September 7th at 7:30 in Classroom 117 at Patrick Gym. Anyone with problems with that time and any fall varsity sport participants should contact coach Jack Leggett at Patrick Gym before then.

Crusade for Christ

Campus Crusade for Christ at UVM extends its hand to greet incoming freshmen and invites them to fellowship at "Agape Hour," Friday night September 2, at 7:30 in 216 Commons, Living/Learning. There'll be music, sharing, and a talk on what CCC offers the student

body, for example, Bible Studies, fellowship, retreats, and ministry opportunities. An inter-denominational Christian

organization begun in 1954 at UCLA by Dr. William R. Bright, this is CCC's sixth year at UVM. Come fellowship with us!

Used Book X-change

The S.A. Used-Textbook Exchange is ready for your use in North Lounge of Billings Center. If you have books you would like to sell, come in and post an advertisement on the bulletin boards located in the center of North Lounge. The Student Association provides printed advertisement cards

pencils and thumbtacks for your use.

The Student Association is offering this service for all students who wish to lower the cost of buying their books, and who also wish to avoid the crowds at the Bookstore. Give it a try — come browse.

E&E TIRE

- ★ FULL LINE OF TOP-QUALITY RETREADS FOR ECONOMY & SAFETY
- ★ NEW RADIALS FOR ALL FOREIGN, COMPACT & FULL-SIZE U.S. CARS
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Extra
Effort
Service

E & E Tire

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Extra
Effort
Service



Definition of mo-ped:

160 m.p.g., fun,

and \$25 bucks

to boot.

Vespa Ciao mo-ped

(motorized bicycle)



9 month unlimited

mileage warranty

Go ahead. Get your legs on a Vespa, and enjoy the feeling of paying 50 cents a week for transportation. Do it now and save \$25. After all, who knows what can happen on a mo-ped.

LAKE CHAMPLAIN MOTORS

complete sales and service for entire Vespa line

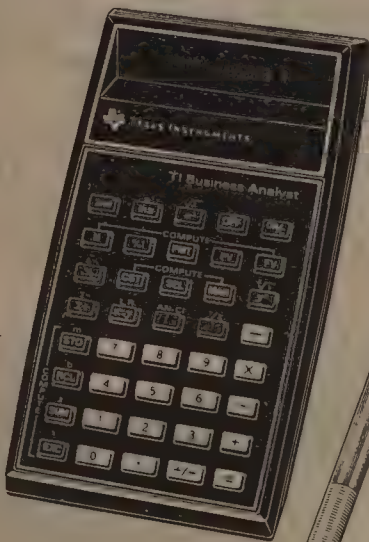
1820 Shelburne Rd.
So. BURLINGTON, Vt.
tel. 658-2277 and 658-2292

campus rep. Barbara Rosenthal 863-3200

Reading, Writing and.... CALCULATORS?

Texas Instruments
electronic calculators

Texas Instruments
TI-58
Programmable
\$116.21

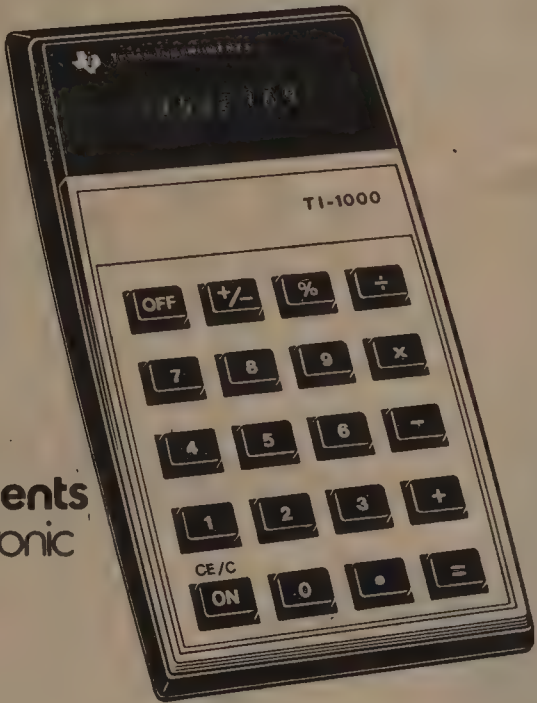


Texas Instruments
portable
electronic calculator
TI Business Analyst

\$32.50



Texas Instruments
electronic calculator
TI-5100
\$46.46



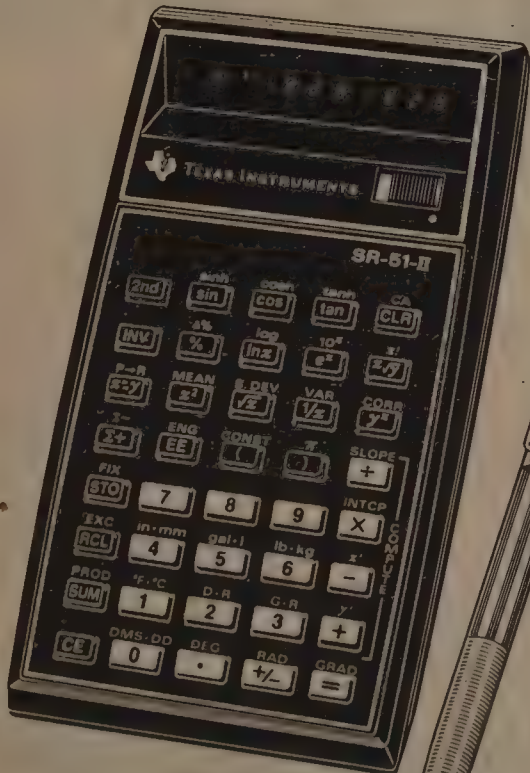
\$8.60

Texas Instruments
portable electronic
calculator
TI-1000



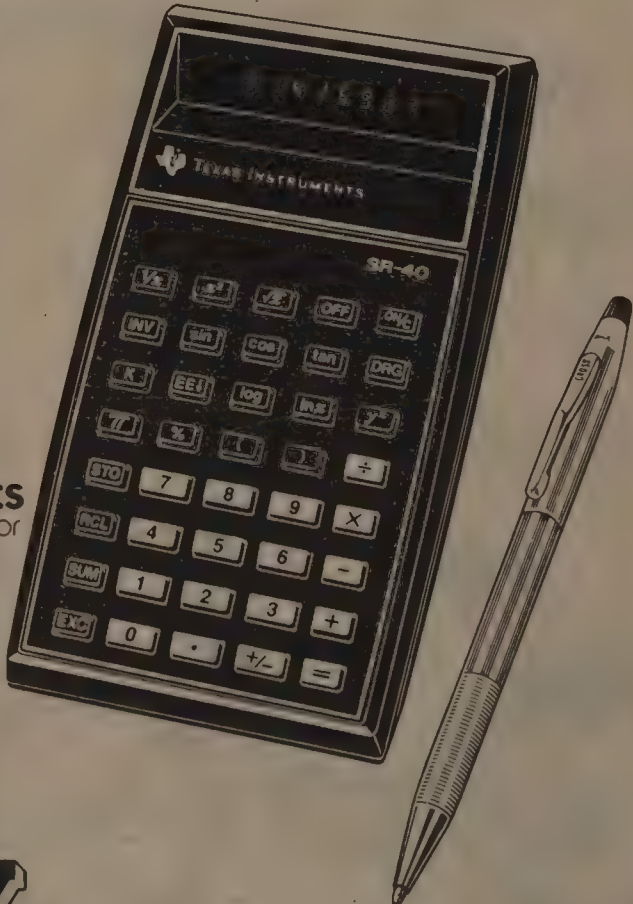
Texas Instruments
electronic slide-rule calculator
TI-30

\$20.42



Texas Instruments
advanced professional calculator
SR-51-II

\$55.76



Texas Instruments
electronic slide-rule calculator
SR-40

\$27.86

**UNIVERSITY
STORE**

ON THE CAMPUS

BACK TO SCHOOL IN STYLE

with Hewlett-Packard

HP-21 SCIENTIFIC CALCULATOR



\$77.60

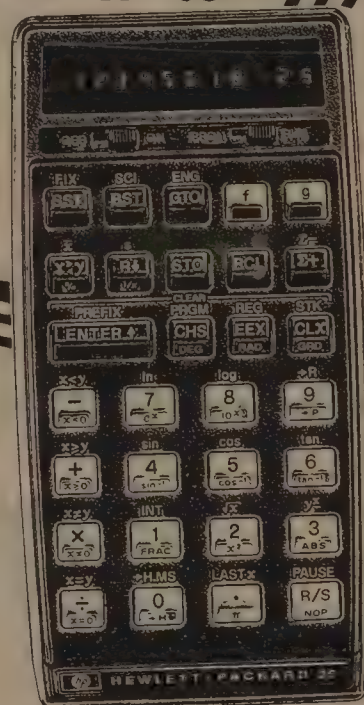
HP-22



\$121.25

BUSINESS CALCULATOR

HP-25



SCIENTIFIC PROGRAMMABLE

\$121.25

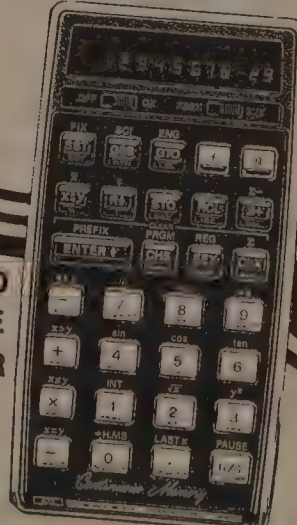
HP-67



PROGRAMMABLE
POCKET CALCULATOR

\$436.50

NEW
HP-29C



\$189.15

POCKET-SIZED
PROGRAMMABLE
SCIENTIFIC CALCULATOR

UNIVERSITY STORE

HOURS

Thur.	Sept. 1	9am-8pm
Fri.	2	9am-4pm
Sat.	3	10am-4pm
Sun., Mon.	4,5	closed
Tues., Wed., Thur.	6,7,8	9am-8pm
Fri.	9	9am-4pm
Sat., Sun.	10,11	closed
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Theft at Bailey Library

by J. R. Davis

Book theft has become a problem of increasing magnitude at UVM's Bailey Library. One might conclude that this is only logical, pointing out that the size of the general collection has also increased over the years. Nevertheless, the problem of circulating books in an open-stack library such as Bailey, with a minimal loss due to theft, remains a challenge. Faced with rising incidence of theft, as well as soaring personnel, overhead, material, and replacement costs, Bailey has opted to place a permanent clamp on the problem and is currently in the process of installing an electronic book detection system.

Milton Crouch, assistant director for reader services at Bailey Library, indicated that as of yet, there are no known national statistics on book loss which are compiled by a central source, making it difficult to compare Bailey's facts and figures with schools of comparable student body and book collection size. A complete inventory of the Bailey Library collection is now being conducted. It is an extensive and time-consuming process; this inventory of Bailey's collection was started in 1969 and is not expected to be completed until sometime in 1978. However, a spot check of Bailey's current inventory records reveals that approximately thirty out of every thousand books at Bailey is missing or roughly three percent of the 634,000 volumes.

held collectively by Bailey, Dana Medical, and the Physics and Chemistry library.

An average of 250 "searches" are conducted each month at



Bailey Library for specific books which individuals are unable to locate, and for which Bailey has no records on file indicating that the books have been placed on reserve or charged out. Each month, an average of 103 books cannot be located. Book "loss" can certainly be attributed to several things, including improper shelving and circulation mistakes, but theft is by far the primary problem.

Book thieves are not restricted to any specific category, nor are their reasons and motives for stealing. Library administrator Milton Crouch remarked that many people who steal books do so with the intent of returning them, and as such, are "temporary thieves." While it is impossible to identify exactly who is stealing library materials, library staff assume that a small minority of UVM students, faculty, staff, other

area college students and members of the community are stealing books. Area college students and assorted individuals, who according to circulation criteria are unable to charge books out freely, and who are unwilling and/or unable to wait for books to be processed through Inter-Library Loan, manage to sneak books out. Then again, there are certain individuals who love books and feel capable of taking better care of a book than the library can.

Bailey has even encountered the problem of professional stealing — rare and expensive atlases (valued at over \$2,000.00) have been removed from Special Collections within the past 18 months, all library materials that someone must have had very specific reasons for taking.

Some staff at Bailey attribute book loss/theft to a "pressure phenomenon," and feel that people (especially students, in this case) steal books in order to assure themselves of a book's availability when they need it. Some, with more malicious intent, may even wish to specifically prevent other individuals from utilizing a certain source of information.

Whatever the reasons, the fact remains that books have continued to disappear at a fairly regular rate. Periodicals have sustained an especially heavy attrition rate, and according to current inventory

(continued on page 64)



photo by Kim Way



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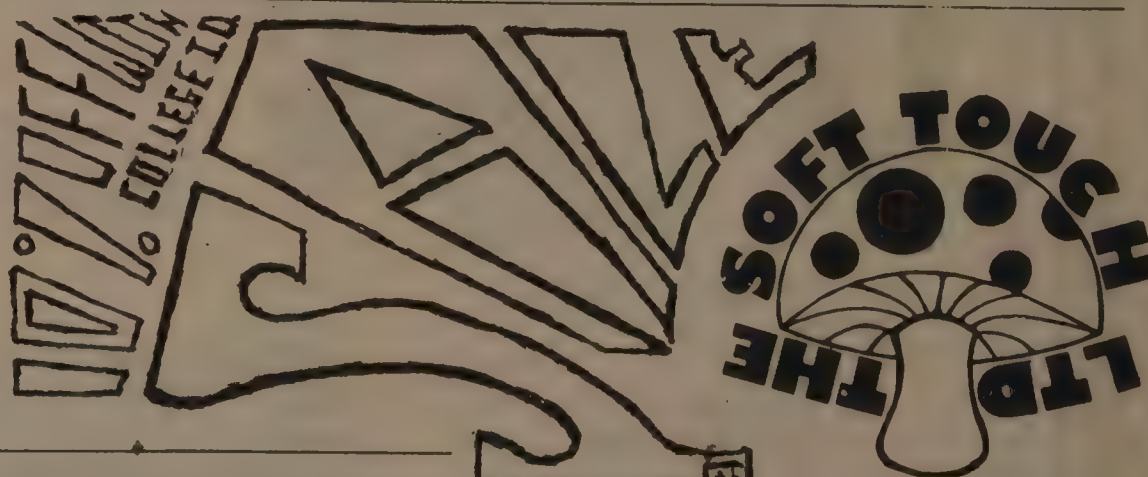
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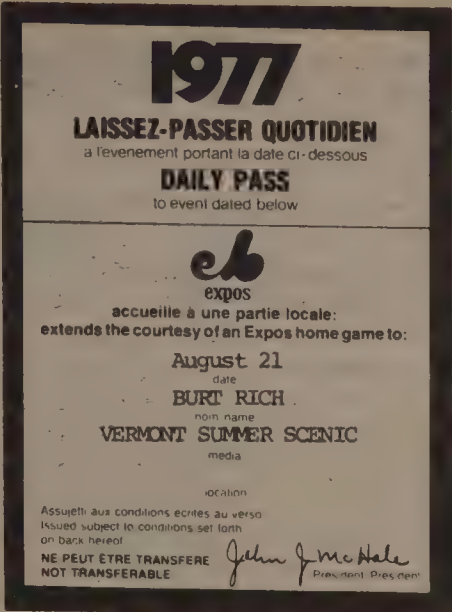


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ENDS SEPT. 5th

[illegible]

Those
Wonderful
Expo's



(continued from page 55)

the opposition. His head-first trip (it was unlike anything that even remotely resembled a slide) at first base beat the throw from one of the dads by an instant. Amazing.

We had heard that the Expos were bad, and they were against their children, but we expected to see them perform better against their full-sized opponents, the Atlanta Braves. The first inning of the regular game made us wonder if the Expos thought they were still playing their children, as Jeff Burroughs of the Braves delivered a three-run homer after Montreal starter Stan Bahnsen had issued two walks to start the game. The Expos, having regained their batting eyes after the Father-Son game, scored three runs of their own in the first, as Dave Cash got Montreal off to a flying start with a leadoff triple that hit the top of the right field wall. The Braves added another run in the top of the second when Gary Matthews tripled and scored on Rod Gilbreath's sacrifice fly. From the fourth inning on, the game was all Montreal's, as the Expos scored seven more runs the rest of the way, with Dave Cash (4 for 5, 2 R.B.I.) and Del Unser (3 for 5, 4 R.B.I.) the batting stars. Don Stanhouse, who relieved Montreal starter Stan Bahnsen in the top of the fifth also played an important role in the Expos victory. He hurled five innings of one-hit relief.

After the game, we rode home well fed on free Expo press box hotdogs, potato chips, popcorn, and soda, braving the crazy Quebec drivers flying by us on every side. We were fully content with our trip to Montreal, and had fond memories of being wine'd and dined in the Olympic Stadium by the benevolent Expo management.



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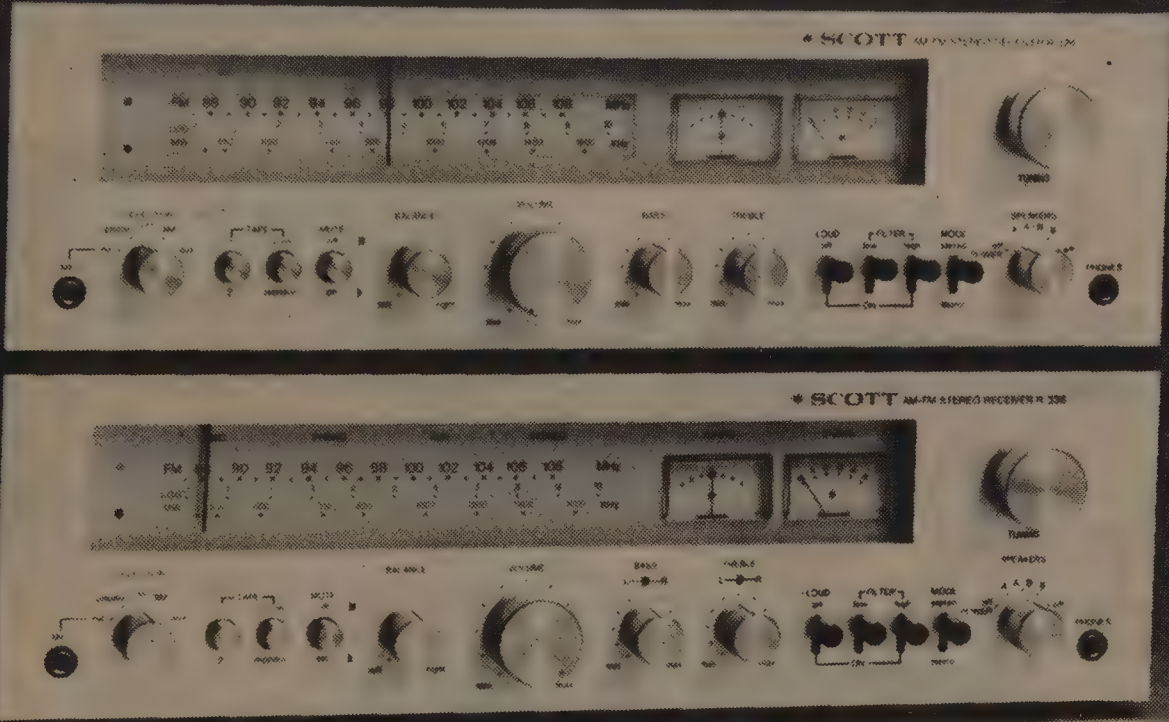
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Bailey Theft

(continued from page 62)

records, book loss is highest in the social sciences areas. Recreational and applied science (how-to-do-it) books, physical education, sexual hygiene, and literature books particularly suffer from those with light fingers. Microfilm losses are fairly minor, with only isolated copies of certain magazines missing. Notable amongst the missing at one point were five complete years of *Playboy* magazine!

Paperback books are also hard to retain in the collection, but are necessary purchases. Some books, especially novels and plays, are printed exclusively in paperback form. Unfortunately, they fit very handily into pockets and purses and travel undetected out of the library. In general, illegally removing a book from the library's premises is not a terribly difficult feat, as many people know. Inclement weather and the need for warm, bulky clothing help make it sufficiently easy for the would-be thief to become one.

Lost books inevitably generate expenditures for replacement. While not all replacements are purchases for stolen items (some replace items which have been lost and paid for; others replace books worn beyond usefulness), the majority of replacements reflect theft. The library does not necessarily want or need to replace all of the books which they assume have been stolen — some items no longer have any pertinence to the library's programs and needs. Regardless, serious problems arise. Not infrequently, books that are missing and that the library would like to replace are out of print or no longer available except at exorbitant cost. Obviously, money that is spent on replacements attributed to theft, is money which cannot be spent adding new titles and improving the existing collection. As a result of Bailey's

efforts to begin extensively replacing missing volumes in 1975-76, the amount budgeted for replacements tripled. The sum budgeted for replacements would continue to increase rapidly, were Bailey to discontinue its evaluative replacement approach (checking to see if missing books remain pertinent to Bailey's needs) and were to budget unlimited funds for replacements.

It has become increasingly obvious to the staff at Bailey Library that the time has come to step up security measures. Dana Medical Library, faced with similar problems (at one point, they were missing 15% of their new acquisitions) installed an electronic book detection system in the fall of 1975. While they are unable to document statistics until a complete inventory is taken, according to librarian Ellen Gillies, their losses have been successfully minimized by an estimated 50%. Psychologically and physically, the electronic book detection systems are effective deterrents to those attempting to confiscate books. An improperly charged-out book triggers a buzzer and a gate locks shut in front of the individual who is stealing a book.

At the very least, being unable to locate a book that one needs is infuriating, especially when time is of crucial importance. Admittedly, obtaining library materials through the Inter-Library Loan System is not always the most convenient or rapid method of securing a book. The ILL System is dependent upon a number of highly variable factors, including the location of the library that does have the book you need and the U.S. Mail. It is possible to obtain a book in as few as three days and can take as long as six weeks.

The average cost of books of all types at Bailey Library is currently \$16.32 and that figure continues to escalate. Bailey budgets approximately \$10,000 per year for replacements alone, although the figure is variable. A little mental math quickly reveals that \$10,000 divided by \$16.32 equals approximately 610 new books which could conceivably have been added to the existing collection, instead of 610 replacements for volumes previously held.

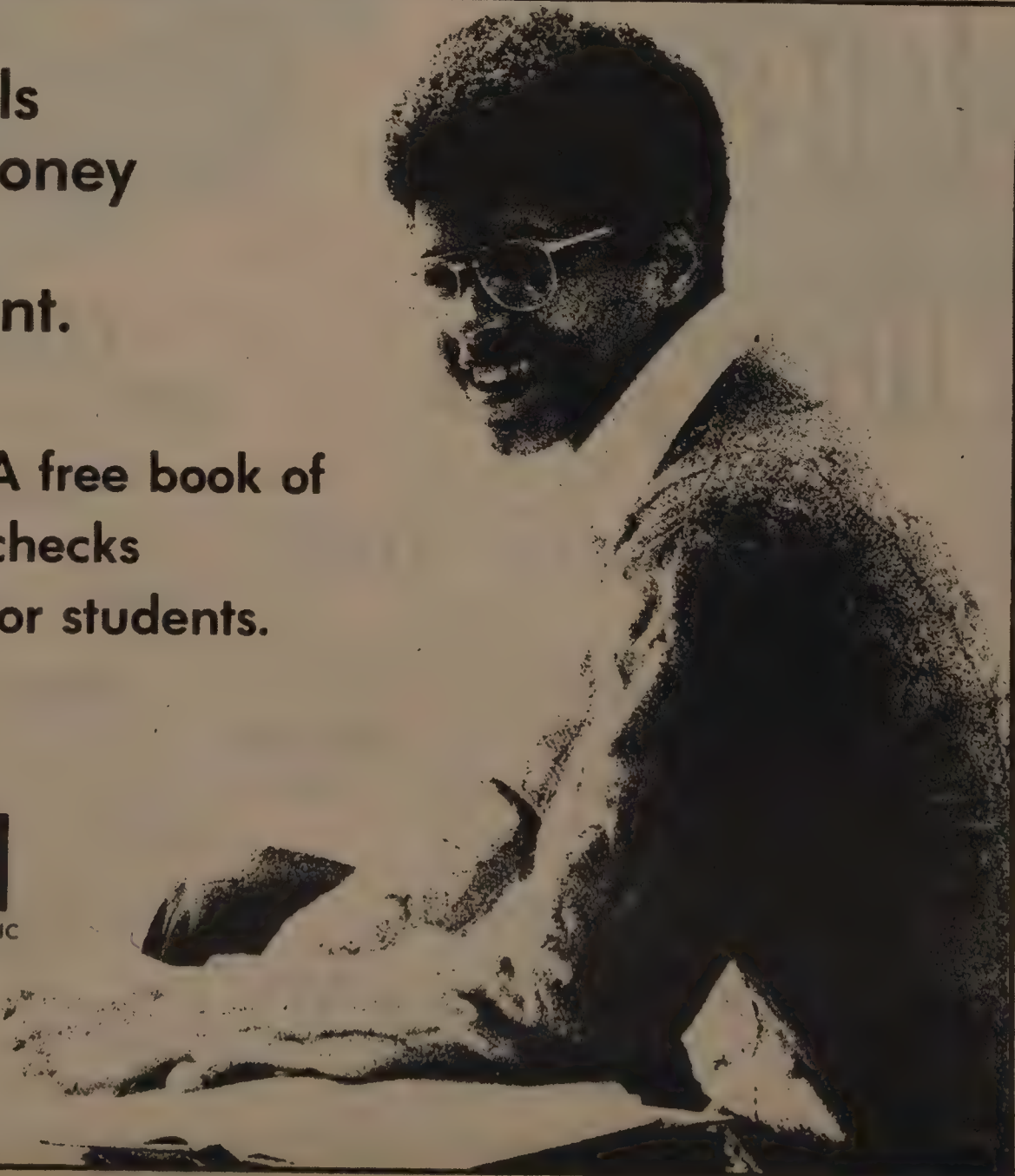
According to library administrator Milton Crouch, the electronic book detection system will begin operating sometime during this September or October, but will not be in full service for seven to eight months thereafter (i.e. a person will continue to sit at EXIT for that time period). Eventually, the electronic book detection system will free the EXIT personnel (107 hours/week worth) to spend that time more profitably, supervising the stacks, taking inventory, etc.

As Crouch said, "Guards at the door and electronic book detection systems are not ideal methods for curtailing theft, and they are not even going to successfully prevent the thief from stealing. What is of ultimate importance is the goal of developing a healthy attitude and creating goodwill towards the library, so that people will see it not as a threatening institution, but as a social one. Hopefully then, much of the theft can be eliminated."

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UVM's Dictionary of Language

In keeping in tone with S.A. President Geoff Liggett's "Dear Fellow Student" letter ("I hope you had a good summer and have enough money to check out the new bars in town"), *The Cynic*, as a service to the incoming freshman and transfer, presents twenty of the most frequently spoken social words (or phrases) in the UVM community.

Beer-Pong: Having set two beer bottles in the central rear section of the table, players try to hit each other's beer bottle while the ball is still in play. The player whose bottle has been hit is forced to chug one half of his beer.

Bong-a-thon: a gathering of smokers and their bongs in a marathon effort to reach group apogee.

Bong Gammon: similar to backgammon, one exception being that the loser actually wins by receiving a various number of one-hit bongs, courtesy of the winner. Bongs are also awarded for rolling doubles when needed, "the perfect roll," and whenever the need may arise.



Booze Cruise: a beer run

Burn Out: (v), physical condition resulting from over-consumption of alcohol, however, generally associated with marijuana (n), one who frequently "burns out."

Care Package: money and munchies in the mail from Mom.
Coolidge Thursday Night: Past residents of Coolidge Hall have always been proud of being the most socially active dorm on campus and this year should be no exception. Especially notorious are the Thursday night lounge parties. Barring an inflationary price increase, it will still only cost you one dollar to "booze it."

FADC: Friday Afternoon Drinking Club.

FASC: Friday Afternoon Smoker's Club, courtesy of Coolidge Hall.

Frat Party: an open house and usually heavily attended social function sponsored by one of the various fraternal organizations on campus.

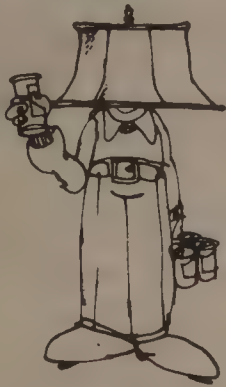
FUBAR: Fucked Up Beyond All Recognition.

Happy Hour: As their special way of saying "thank you," most downtown Burlington bars offer Friday afternoon specials which make "drinking out" affordable even for those on work-study.

Matress Face: an early morning by-product of burning out the night before.

Over the Hump: With three of five days of classes out of the way, Wednesday night is "Over the Hump" of the school week and downhill to the week-end.

The "Over the Hump" Party celebrates this occasion.



Partier: always ready to do bongs and drink beer, the partier is characterized by his pride in attending one or two classes all week, and the achievement of a 1.7 cumulative average.

Shootin' a beer: After having opened bottom side of a full beer can, cover the hole with one finger. Breathe deeply. Turn right-side-up, and open it, keeping the bottom covered. Raise the beer to the mouth. As you approach an angle of elevation of forty-five degrees, uncover the hole and drink until can is at ninety degree angle. Servings of more than eight per person per night are strongly not recommended.

Sigma Zoo: the nickname for Sigma Nu Fraternity, especially noted for squeezing more people into their house for parties than any other frat with an equal amount of space.

Spaced: physical condition resulting from the use of drugs. Spaced people usually find extreme difficulty in verbal communication. It is also very common to see a spaced person staring or laughing at the sky.

Townies: Non-UVM students, but residents of Burlington who always seem to be fast in line when S.A. sponsors free kegs in front of Billings.

Yowsa: expression of jubilation.

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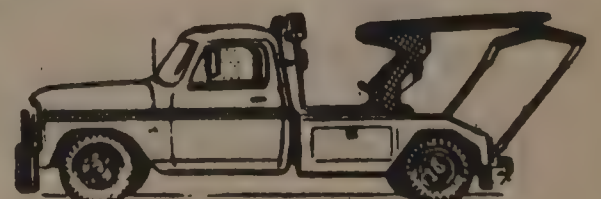
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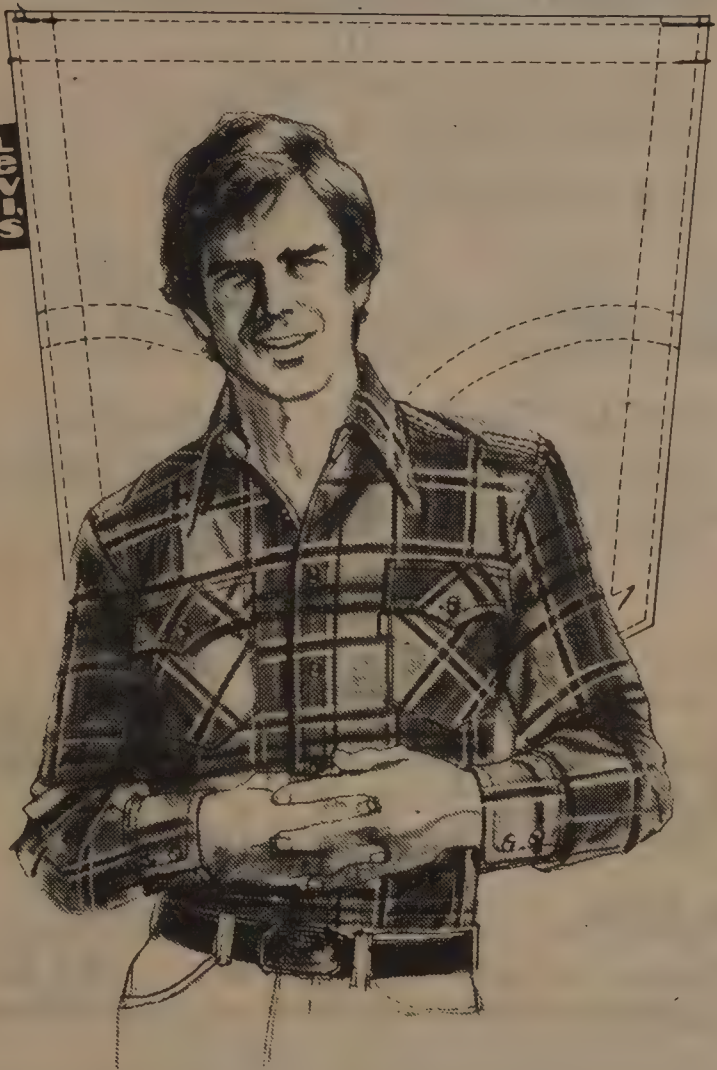
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Med Schools Ignore Foreign Trained Students

by Randy Jansen

University of Vermont's College of Medicine and the Department of Health, Education, and Welfare are at odds over recently passed legislation concerning medical students trained abroad. The ruling, in effect, states that medical schools must ignore their own admission standards when considering foreign trained Americans who pass the National Board of Medical Examiners. UVM is applying for a hardship waiver claiming the additional students "would just dilute the education of all of them."

One can find little to sympathize with UVM's and other medical schools, many who have gone without federal aid rather than submit to the new ruling. The medical schools and medical establishment have only themselves to blame for this piece of legislation. Led by the AMA, the medical profession has continually violated anti-trust regulations against monopolistic practices by promoting unrealistically and unnecessary high standards for admission to med schools, and at the same time limiting the number of positions at medical schools, the medical profession has thus pared the number of competitors. Through these methods, medical costs continue to rise, because of the lack of competition necessary to lower prices. With the high demand for medical care, doctors need not worry about being undercut in their high fees.

A silent unspoken conspiracy, this practice of eliminating competition, has proven effective and profitable for its participants; doctors, hospitals, med schools and the AMA. Unfortunately, the pre-med students who find it impossible to enter one of the few available medical school slots must go abroad to study medicine. There, they receive the medical education denied them at home. Medical colleges overseas have lower standards than their U.S. counterparts, and herein lies the problem. U.S. medical schools are reluctant to admit American medical students who studied abroad, because of lower standards. Thus, the bill sponsored by Rep. Paul Rogers, D-Fla., was passed to allow

foreign trained students to enter U.S. medical schools.

How was such a situation allowed to develop? Largely because of medical associations like the AMA which are self-serving and operate with little or no outside supervision. Adequate health care for Americans is not the goal of the AMA, but the economic well being of its members. Setting



themselves up as the only ones capable of logically discussing medically related practices, they have successfully kept laymen at bay from investigating doctors and their practices. A crooked or inept doctor can only lose his office by AMA action, a tactic the AMA is reluctant to exercise. It is felt an erring doctor reflects on the reputation of all doctors which must be maintained in the public's eyes.

Until recently the AMA and doctors have escaped scrutiny from the federal government. In one of his columns, however, Jack Anderson traced some of the illegal practices of the AMA and the probe of them by the Federal Trade Commission. The FTC has documented the various ways doctors have limited the number of their competitors. Health Maintenance Organizations (HMO), alternative insurance plans work on the premise that they make more money if their patients stay healthy. Doctors receive a flat fee to take care of the patients insured by HMO insurance plans whether they are healthy or sick. The emphasis is on preventive medicine. Other doctors who stress curative medicine, earn more when their patients are sick. The two views on health care are incompatible and the AMA which follows the latter method has attempted to eliminate HMO's by putting pressure on doctors who work in

them.

HMO doctors have been threatened with blacklisting by fellow colleagues and medical associations. Those who spurn these threats, find that they lose the referrals of other doctors. Specialists, whose survival depends on referrals, can quickly see their careers ruined. Young doctors are forced to quit and replacements are difficult to come by.

The AMA has denied that it has attempted to drive HMO's out of business. And yet, the AMA was convicted of these very same charges 30 years ago in Washington, D.C. Investigators have reason to believe that this is not an isolated practice, but is widespread across the nation. Hospitals often work in league with the AMA, and deny the use of their facilities for doctors of HMO's. Malpractice Insurance is also not readily obtainable by HMO's.

Restriction of advertising by doctors and other medical personnel has kept the public ignorant of services and fees. It's a hit and miss proposition when one is in need of a doctor. Unless the patient (consumer) does extensive research, he/she has no way of knowing what doctor might best serve his/her needs.

In what smacks as favoritism and an unjustified control over the supply of doctors is the AMA's influence over admissions to medical schools and the accreditation of them. Half of the composition of the committee which accredits medical schools is composed by AMA members. One FTC lawyer complained, "It shouldn't be handled by people whose own interests maybe to limit their competitors." The situation is very similar to the construction trades who limit the number of apprenticeships so that the supply remains low and prices are kept artificially high.

No one benefits from these cozy arrangements and illegal activities of the AMA, except its members. Doctors who try to thwart the AMA quickly discover themselves discredited and struggling to survive. Most of all, it is the paying public who suffers. They must pay the high

(continued on page 70)



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The Need for National Health Insurance

by Randy Jansen

National medical costs have skyrocketed until today they consume 8.3 per cent of the GNP at an annual cost of \$118.5 billion. The bulk of this burden is borne on the shoulders of the American consumer. Without the benefit of a national health insurance program, it is not altogether uncommon for Americans to bankrupt themselves to pay for health care, a situation others around the world find shocking if not disgusting. America is the only major industrialized country that does not support a national health insurance plan. A question arises in many minds: why?

Although two thirds of the American public has expressed a desire for national health insurance since Truman's time, there are organizations and misconceptions that have sabotaged any such plan from passage in Congress. The AMA is foremost of those who do not wish to see a national health insurance for Americans. They see a serious threat to their opulent lifestyle and fear any close scrutinization of their practices (sometimes illegal, often questionable), that a federal plan would entail. There are no holds barred, as far as the AMA is concerned to stymie any progress for national health insurance.

The AMA supports and

maintains one of the most expensive, and by their results, one of the most effective lobbying groups in Washington. This, along with political contributions, have rendered any serious attempt for health insurance a no-win proposition. Additionally, the AMA sponsors a public relations campaign to point out the horrors of a national health insurance plan. Britain is commonly singled out where national health insurance has not worked.

Oddly enough, while voicing strong objections to federal health insurance, the AMA has itself gone into the health insurance business, primarily Blue Shield. The Federal Trade Commission has raised objections to doctors buying into insurance companies where they are the direct beneficiaries. In cases where patients are covered by medical insurance, doctors will order more tests and X-rays than is normally called for. Thus, the more services provided the higher the fee which insurance companies often pay without question. The ultimate result is higher health care costs for everyone.

One FTC official reported that, "Most Blue Shield plans are significantly controlled by doctors or medical societies." The Ohio Blue Shield is owned entirely by the Ohio Medical Society. Some doctors and

medical associations gain both ways. One through high fees, and the other through dividends obtained by charging higher insurance rates. A vicious cycle that has so far escaped legislation to control the abuses.

Price fixing, Medicare and Medical abuses, and fake charges are just a few of the charges lodged against some doctors across the country.

There is no guarantee that a comprehensive health insurance plan will solve illegal practices by the medical profession, but there are indications that it might help.

Critics charge that national health insurance programs will eventually cost the American consumer more not less. No evidence exists that this would be the case. It would be difficult to imagine an insurance plan to cost 8.6 percent of the GNP (by contrast, defense uses 6 percent of the GNP). In a federally insured medical plan, costs would be encouraged to be kept low. It would be in the government's interests to increase the number of doctors to increase competition and thus lower all around fees. This would mean the establishment of more medical schools and more financial aid to the existing ones. Close scrutiny would be given to doctors so that unnecessary services aren't

(continued on page 70)

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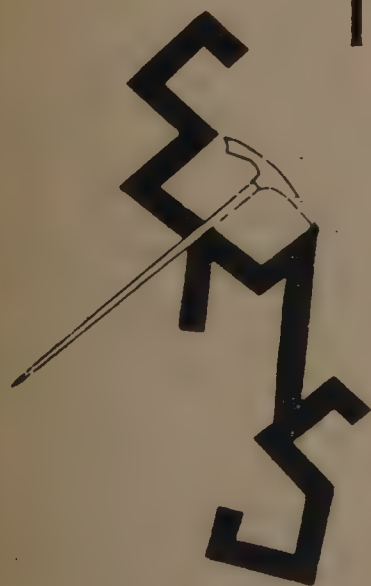
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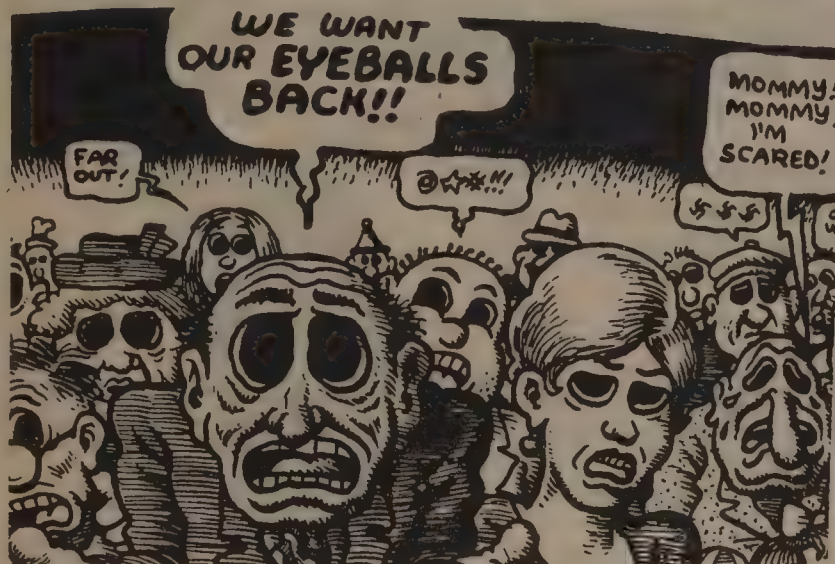
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Safety Standards Low for Nukes

by Randy Jansen
In the August 4, 1977 Summer Cynic interview with Mr. Dennis Chalmers, Vice-President of the Hayward Tyler Pump Company (which manufactures and supplies components for nuclear plants), he was answering criticism to a previous article on the Vermont Yankee nuclear plant. Mr. Chalmers was attempting to balance out the picture of nuclear power, but the interview came off as a fine public relations job.

Mr. Chalmers is admittedly a biased source. The growth of nuclear power plants contributes to the continued economic viability and success of his company. This bias contributes to some of the misleading and erroneous statements of Mr. Chalmers. Whether done consciously or unconsciously, Mr. Chalmers' remarks hinder, rather than aid, the public's understanding of nuclear power.

When first conceived, Vermont Yankee was hailed as a cheap source of power for the consumers of Vermont. Initial estimates would have borne this out, but as time advanced, they were proven to be highly underrated. Construction costs, originally pegged at \$88 million, soared to \$190 million while the

cost of energy to consumers quadrupled. Mr. Chalmers places the blame on the numerous safety standards required after the initial costs forecasts. These safety regulations quickly rendered original estimates obsolete.

Why did Vermont see the necessity for such stringent safety standards? Clearly, it was

nuclear plant. Mr. Chalmers correctly points out the cause and relationship of safety regulations and cost and maintenance of nuclear plants: more safety requirements means higher costs. For the investors in Vermont Yankee, this meant that a higher profit could be obtained if safety equipment remained on a low priority



because they were not included in the original estimates. It was quickly seen that safety was not receiving its proper perspective in the construction of the new

status. Safety equipment reduces the return on an investment. Little concern was given to the safety of Vermonters and the environment by Vermont's first nuclear plant, and thus the state saw the need to impose safety measures to protect the health of its citizens. Original estimates would have been more realistic if proper care and consideration was given to safety standards.

Throughout its construction and operation, Vermont Yankee continually resisted the efforts by environmentalists and the state for the installation of safety equipment. Instead, the dangers and pollution from nuclear power were downplayed as insignificant, and statements contrary to the nuclear power industry's position were termed "reactionary and inaccurate." Outside experts and former industry specialists pointed out the dangers and what steps were required to correct them. Vermont Yankee proved reluctant and legislation was needed to force these necessary changes. Every and all safety changes were vehemently and vigorously opposed. Only through the continued and vocal lobbying of environmentalists, local citizens, and the state of Vermont were the safety measures implemented.

Vermont utility consumers were further pressured in a distinctive industrial blackmail. Two arguments predominated. Vermont Yankee, in effect, said that if safety equipment was installed the costs to consumers would climb. The other scare tactic was the prediction that the time put into installing safety equipment meant that Vermont would face a severe power shortage. Despite their warnings, Vermont never experienced this grave predicted energy shortage.

It was stated in the interview with Chalmers that the cost incurred by new regulations is absorbed by the nuclear power industry. What is not revealed is that after costs have been borne by the industry, they are passed on to the consumer in the form of higher prices for electricity. If Vermont Yankee had absorbed the added costs, the price for

(continued on the next page)

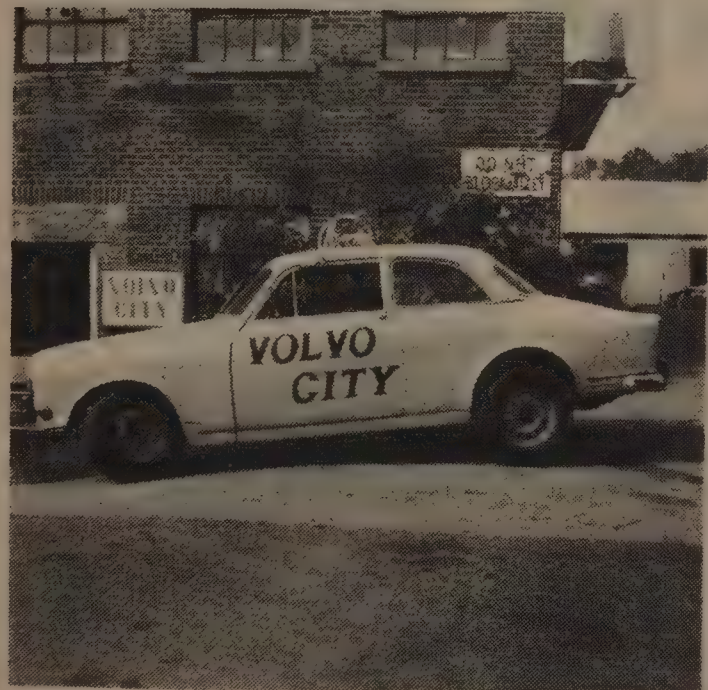
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Safety Standards

electricity would still be 4/10 of a cent per kilowatt hour (KWH) as originally estimated, and not 2.6 cents/KWH as it costs today.

A statement of Mr. Chalmers bears reprinting, because only half the story of one of the prime dangers of nuclear power is revealed:

"The atomic age was born in a pretty hellish way, wasn't it? It's not surprising that people are afraid of nuclear power. But people run many risks in the course of their daily lives, both collectively and individually, and I think nuclear power ought to be regarded in this perspective. It is a physical impossibility, for example, for a nuclear reactor to explode. That's so basic that I think no one in the industry has gone to the trouble to reiterate it."

It is indeed universally recognized that a nuclear plant cannot explode, but a core meltdown would have exactly the same effect. A core meltdown occurs when the safety measures designed to cool the reactor fail, and the reactor and surrounding plant melt from the extremely high temperatures. Resulting from this would be the release of massive amounts of radiation to the surrounding countryside. Depending on the weather, the radiation could spread for hundreds of miles. The effects from the radiation would be similar to those suffered by the citizens of Hiroshima and Nagasaki — certain death for those closest to the meltdown; sickness and a higher incidence of cancer to those more distant; and the possibility of birth defects to the unborn. It would be highly unlikely for a meltdown to occur, but the possibility of such an event does exist. It is the duty of the nuclear power industry to inform the public of this possibility, so citizens will have all the information for the decision on whether or not to erect a nuclear power plant in their community. If a community decides that the benefits outweigh the faults, they then would have made up their minds on the basis of all of the available evidence, and not just on the assurances of the nuclear power company.

When listing the merits of nuclear power, Mr. Chalmers declared, "The nuclear process is inherently a clean one, in terms of the external environment." The past history of the operation of Vermont Yankee and other nuclear plants clearly disputes that statement. Thermal pollution of the air and Connecticut River, radiation pills, and release of radiation gases into the air have all occurred in the four years of Vermont Yankee's operation. All of these present a clear and documented danger to the environment. Though not as easily ascertained as smog from a smokestack, radiation and thermal pollution are toxic pollutants nonetheless, and can pose a danger to the health of nearby residents. No power source with the exception of solar power and possibly hydroelectric power is "inherently a clean one," and to state otherwise shows a distinct lack of knowledge about power.

The difficulties with Vermont

Yankee and nuclear power, in general, are inherent in the profit-minded process of the nuclear power industry. In an effort to produce as much profits as possible for investors, construction and maintenance

costs are kept to a minimum. Thus, safety standards are not as stringent and tend to take a backseat to dividends. Only the constant vigilance of concerned citizens and the state of Vermont has insured that the

safety and health of Vermonters would not be subservient to the financial well-being of the investors. Through proper and strict safety controls, nuclear power can be a relatively safe fuel, though not the cheap source of energy once claimed by its proponents. When private concerns, however, take precedence over the public welfare as it does today in the nuclear industry, then nuclear power is a dubious source of energy in terms of safety.



Billings Fall Hours

Billings Center hours for the fall semester will be:

Monday–Friday	7:30 A.M. – 11:00 P.M.
Saturday	9:30 A.M. – 10:30 P.M.
Sunday	12:00 P.M. – 10:30 P.M.

These hours will go into effect Tuesday, September 6, 1977.

Exceptions to these hours are:

November 22: Billings will close at 5:00 P.M. for Thanksgiving Recess, reopening Monday, November 28 at 7:30 AM

December 21: Billings will close at 5:00 P.M. for Intersession.

Summer hours will remain in effect until September 6, with the following exceptions:

September 3: Billings will be open 9:30 A.M. – 5:00 P.M.

September 5: Billings will be closed for Labor Day.

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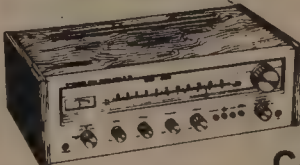
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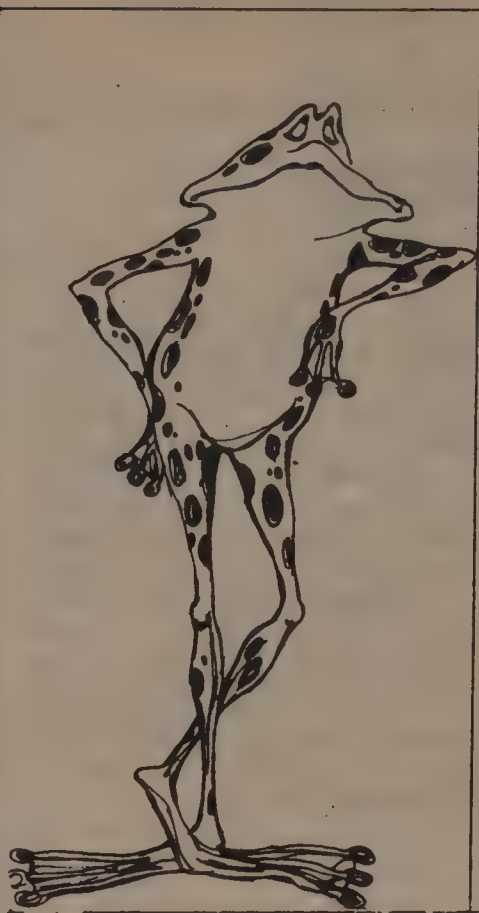
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Foreign Trained Students

(continued from page 66)

costs of medical care, needlessly inflated by the corrupt AMA and its members. And what happens when patients can't pay or go bankrupt? They suffer — they suffer in one of the wealthiest countries in the world that refuses to place health care and the health of its citizens on a high priority status. Before President Carter chastises other countries for human right violations, he should look closer to home to end the barbaric and archaic health care system in America. Health care should not

be a privilege to those who can afford it, but a right to further the human dignity of American citizens.

So, in answer to UVM's College of Medicine: until you vocally challenge those practices that limit the number of medical schools to insure that the supply of doctors remains low, don't expect a sympathetic ear for your predicament. Hopefully, this is a beginning of a host of legislation designed to break the health care monopoly; which in true elitist fashion is only beneficial to few and detrimental to many.

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National Health Insurance

(continued from page 67)

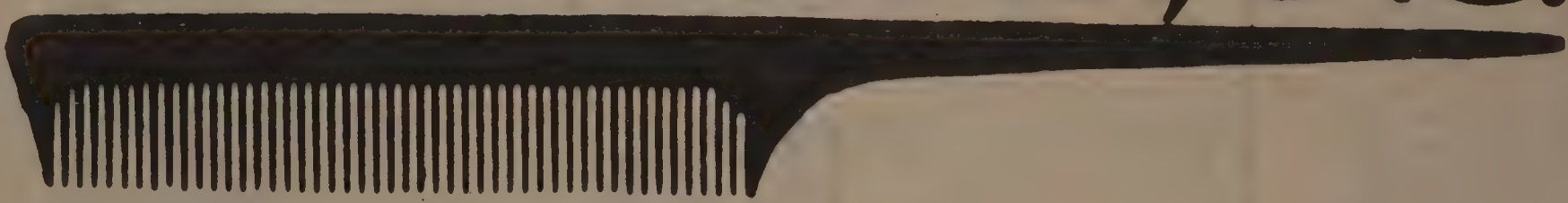
charged, and price level would be enforced. Everyone would benefit except those doctors who earn an exorbitant wage. Other doctors may see a slight drop in their income, but they would hardly be destitute.

Incalculable in monetary terms would be that the nation's health would improve. Instead of waiting for an illness to progress to avoid the cost of a doctor, a patient would be encouraged to come in earlier. This would be a step in altering the medical establishment's orientation from curative to preventative medicine. The cost in physical, mental, and monetary terms would be far less under preventative medicine. The old saying, "An ounce of prevention is worth a pound of cure," is wise and prudent advice for health care.

A national health insurance plan would perform an essential and more humane duty. Health care would be substantially better distributed to those who cannot now afford. For the poor and for the middle class struck down by a catastrophic disease, such health care would be a welcome relief.

Many have stressed the need for a national health insurance program, many have worked for its conception. Fewer but more powerful organizations have vehemently opposed any related legislation. How long can we allow health care to remain the realm of the privileged and denied to the disadvantaged? America is far behind the time when medical care should be free and accessible to all. To wait any longer is to challenge the right to label ourselves "civilized."

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SHORT STORY CONTEST WINNER

Out of Debt

by Peter Morin

The two of them stood over a brightly lit glass case in Jordan Marsh, surveying the diamond rings with marvel and caution. They wanted it to be exceptional, original, yet not extravagant. After all, he was to borrow the money from his father, and the thought of starting an engagement in great debt was something neither of them was happy about.

Laura's eyes studied the rings closely, her finger scanning the glass top like a child's at a candy counter. She had been waiting for this moment for three and a half years. Marriage with Hunter was what she had been imagining all along. She showed it proudly at times, unconsciously at others, but she had said it many times. He was perfect for her, she thought. Strong, intelligent, and from a prominent family, he was everything that would make her and her family proud of her catch.

To Hunter, marriage was more of an inevitability than an institution. But he did love Laura for her love and concern for him. And in his dimmest moods, he would love her for what she might have kept him from becoming. He felt a curious ambivalence about one thing. Marrying her meant law school, a good job with his father's law firm, family, and settledness. It was all very ominous to him, but it was settled and secure. It was more secure than the thought of not marrying her. For in this he could see many different possibilities in many different places and (although he could not admit this to himself) faces. And although this intrigued him immensely, he felt strangely unconfident, as if he could not succeed without the constant pressures of paternal expectations and academic necessity. Regardless of his brilliance, he knew that he was lazy, and this worried him. But in all of this confusion (none of which was apparent to Laura), Hunter felt, or thought he felt, that yes, he did want to marry Laura very much.

Hunter had never enjoyed shopping in big department stores, not even for himself. It was always too hot, with nothing to do with his coat but sling it over his arm, and there was always so much standing and waiting; and although this occasion was very special for them both, and the bond of their mutual excitement was strong, he felt restless, aggravated by the shimmering jewels in the glass case.

Mr. Saul Fish brought a ring out for Laura's closer inspection. It was a silver band with three perfect one-third karat diamonds set in a row. Laura took it in the fingers of both hands and explored it inches from her face.

"It's beautiful!" she crooned. Hunter's head was close to her shoulder, inspecting it also, and she gently pushed closer to him so that her hair tickled his ear.

"Very nice," he said, and brushed his ear as he pulled away.

"This is a lovely piece, donated from a private collection," Mr. Fish stated.

"How much is it," asked Hunter.

"It is available at a generous discount for six hundred and thirty-eight dollars." Mr. Fish said this in a very business-like fashion, neither looking at them or the ring, but at a salesman across the aisle.

"You think this is the one?" Hunter asked Laura.

"I love it. More than anything we've seen all morning at Bonwit's. More than anything I've ever seen." Laura's eyes were all lit up, and her smile told him it was the one.

"I like it too." They held each other discreetly at this moment.

"The ring must be made smaller for the lady's petite hand, but for such an occasion, we can do it for you immediately, and you may have the ring this afternoon at three o'clock sharp." Mr. Fish fitted Laura's finger for size, and tucked the ring and a small note into an envelope.

"Terrific," Hunter said. "May I pay by check?"

"Certainly, young man. You are from town, of course."

"Yes. My bank is New England Merchants." Hunter began to write out the check. His hand was

sweaty and shaky, and the writing appeared sloppy. He was embarrassed by this in a small way, because in such important matters he would like to have had his name as neat and distinctive as possible. He wrote out "six hundred and thirty-eight..." so large that he had to squeeze in the cents at the very end. He wanted to tear it up and start again.

"That's fine, Mr. Gayne," said Mr. Fish. Hunter showed him his driver's license and draft card as a matter of course. Mr. Fish looked up at both of them and smiled for the first time. "Mr. Gayne, Miss Crothers, I wish you both the very best in the future. Thank you for coming in. You may return at three to pick up the ring."

The couple said their goodbyes and thanks and went out into the street. Laura held Hunter's arm tightly.



"Hunt, I'm so excited. I feel silly almost."

"Me too, hon. What'll we do for an hour?"

"Go make love in an alley somewhere?"

"No, let's go roll drunks in an alley somewhere."

"No, let's go roll drunks in bed," she giggled.

"Let's make love while we roll drunks?"

"Let's not."

"How 'bout coffee?"

"How 'bout martini?"

"OK." It was at moments such as these that Hunter felt elated at being in love with Laura, when their emotions took on a childish quality which made them speak in tender, childish voices. But at the same time, he knew that this was not the raw stuff that marriage was made of.

They walked to their car and headed into the heavy traffic. Red lights and pedestrians tried Hunter's patience at every corner. Eventually, he began to moan and growl as the pedestrians cut him off. At the corner of Washington St., a group of Negroes walked in front of him at a green light. He slammed on the brakes and Laura almost hit the windshield.

"Goddamn this!" he shouted. Laura leaned over the emergency brake between them, put a hand on Hunter's neck, and imitated his rage in a silly way.

"Red light!" she sang. He took her left hand and caressed the third finger, looking at her.

"Did I ever tell you that you have a beautiful way of controlling my erratic moods?" But the aggravation had not left him completely. The traffic was getting worse.

"I know it," she said with confidence. "I love you, Hunt." The light turned green, and as he shifted to second gear, he said "I love you too, sweetie." He did not look over, but smiled happily, knowing she was watching him. He thought to himself that if he were in Wyoming, there would not be this maddening traffic.

They crept along a half-block in silence, staring at the bumper in front of them and watching the shoppers.

"Six hundred bucks," he said to himself.

"What?"

"Six hundred bucks. That's a lot of money to owe."

"You'll have plenty of time to pay it back to him."

"But I want to pay it all back before the wedding next year. I want the ring to be all ours, not borrowed."

"Once you work all summer, you'll have plenty to pay it back."

"Then I won't have anything left for other things."

"You have to buy a wedding ring, too." He looked at her quickly. She looked back with a shrewd, sweet look, teasing.

"Swell. Isn't one enough?" he teased back. They had gone over this many times before. But the formality of her attitude and the exactness of her plans at such an early stage bothered him. He wasn't even sure who his best man would be, and she had already been shopping for dresses.

"Now Hunt. This is all going to be a perfect wedding, or it won't be one at all."

She reminded him again that she had two sets of grandparents who would want to know that she would be taken care of properly and in the style they had been accustomed to providing for her. She also reminded him that she was her mother's oldest child and only daughter. She wanted to give her something especially perfect before she left her.

"Every time you tell me these things, I feel like you're getting married for them and not yourself," he said impatiently. "Christ, my father offered my brother and his wife ten thousand dollars to elope."

"That's horrible. I can't believe such a wonderful man would do that," she said.

"You know dad, he lacks sentimentality. They would have taken him up on it but for the same reasons you won't."

"I can't do that to my family. Mr grandparents would die."

"They'll die soon enough, anyway."

"Hunter!"

"I know," he said. "It's just this traffic!" But he knew it wasn't just the traffic. They sat in silence for a while. It came to mind that he had been living away from home for six years, at school where he met Laura, and at the beach in the summertime, five miles from her and her family. He remembered taking her from home for a week three years ago. They had let her go only because she would be with him.

He took her camping with some friends to the White Mountains to hike and camp. She had been good, not complaining about her backpack or the steepness of the trails; but what he remembered most was her innate tendency to create a 'home' out of their camp, keeping all of the cookware and food neatly in one place, hanging towels and wet clothes just the right distance from the fire. This she did with the utmost care and attention, which pleased Hunter at first, but began to bother him when she would plan menus for the next day and scold him for 'snitching' food when he was hungry.

Then one late afternoon as the light began to fail, and they were sitting around the fire passing a bottle of Canadian Club, two girls wandered through and asked if they could pitch camp with them. After all, the light was going fast, and they would not be able to see in the dark later. Hunter was the first to say yes, in a very emphatic way, and even offered to help them. Soon after they joined the fire, Laura stated that she was going to bed, shooting Hunter a look which he had begun to know too well. He defiantly stayed out, talking and drinking with the girls and his friends until the fire weakened. (They fought the rest of the night away in their tent.)

"What are you thinking?" Laura said. Hunter's attention snapped back to the car and the traffic.

"Nothing," he lied. "Just musing on the past." But he could not help thinking about her possessive jealousy, even if it was deep-rooted in love. His anxiety became evident to her.

(continued on the following page)

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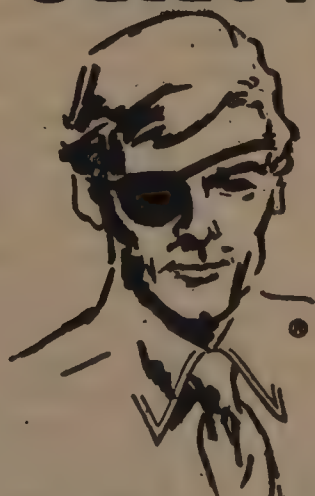
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Out of Debt

"Something else, Hunt. What is it?" He wished she would not ask. There were things one must keep to one's self. "Be honest with me."

"I am," he lied again. He had lied about this several times. The weekend he had spent in Maine, the times at the girl's school in Washington.

"You're not."

Hunter sat silent with both hands hard on the wheel. He knew she would say nothing for a while. He turned left on Beacon Street to discover fire engines and police cars blocking the street. The traffic would not move. He wanted to get out of this. When the oncoming traffic had cleared, he turned sharply and headed down an alley between Sach's and MacDonald's.

"Where are we going," she said impatiently.

"Down here to roll drunks."

"This is a dead end!"

"It sure is. Then I'll turn around."

"You can't, it's too narrow."

"Then I'll back out. I'll back out," he said, raising his voice.

"What the hell is *with* you!" she shouted. His foot came down hard on the brake. Laura was thrown into the dash.

"What are you doing!" she pleaded, and tears began rolling down her cheeks. Hunter ripped up the emergency brake, shut off the car, and stared ahead. He looked at Laura, then away, and sighed. He gripped the wheel, then let go, looked at her again, then sighed.

"What!" she whined. She began to wring her hands.

"Just wait a minute," he said, and sat again, gripping, letting go, sighing, looking at her and away. After another sigh, he looked at her and said, "This won't work."

"What!" she screamed. She looked horrified, almost hideous.

"It won't work," he said simply, calmly, and turned toward her in melancholic resign. He met her eyes directly, stared deep into them in hope that she could see, deep inside them, that he was right, and in desperate hope that he could see the same emptiness in her eyes and know that she too felt the same way. But her eyes only reflected a tragic desperateness that wanted to believe it wasn't so. They stared for minutes, frozen, until their ears buzzed and the noisy streets were silent and it seemed to them that they were in a vacuum.

Then Laura looked away and wiped her runny nose with her left hand. "We haven't even gotten the ring yet," she said, turning to him in mock silliness that was grief. "How can we break an engagement that's not made yet?" She looked at him again, and he saw

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in her eyes something he had never seen before. Something which he had desperately wanted to see many times.

"Laura," he said quietly, and dropped his eyes to the floor. He reached out and their hands came together. They turned, both looking down, and gently fell together.

"I know," she whispered through her tears.

"It's time," he said.

"I know," she breathed.

After a long stillness, they both moved. Hunter started the car and they drove out of the alley in silence. There was no tension, but an air of dread, knowing they were being moved in ways they did not yet understand.

Hunter drove out to Washington Street and to the Doyle Street entrance of Jordan Marsh. The clock on the bank across the street said five past three. He stopped the car and looked at Laura.

"I'll be back in a minute," he whispered to her.

"OK," she whispered back. "Hunt?" He stopped and looked back at her. "I guess I've known a while."

"So have I. I didn't want to know."

"Me neither."

He walked into the store and directly to the jewelry counter. Mr. Fish was with a customer, but when he saw Hunter, he excused himself and approached Hunter, stopping to remove a small box from under the counter.

"There you are, young man," he said.

"Thank you for your kindness," Hunter said, expressionless, and turned to leave. Before he neared

the door, he turned and entered a telephone booth. He sat with the little box in his hand and dropped a dime in the phone with the other. He was crying quietly now. He gave the operator a number for a collect call and waited. So she too had known, he thought.

"Hello dad?"

"Hi, pal. How are you?"

"Good. Dad, I got the ring."

"Great. How's Laura like it?"

"Dad, we're not going to do it."

"What's that?"

"We called it off."

"Well, I think it's a good idea to wait..."

"For good, dad. It's over."

"What happened, pal?"

"The whole thing's more than I can handle. It was hard, but I had to admit it."

"Write me a letter about it when you're ready. Are you OK?"

"Dad, I've got this six hundred dollar ring here. I suppose it belongs to you."

"Why don't you hold onto it for a while. You may need it."

"No, I don't want it. It's too precious a thing for me to keep. I can't take the chance of caring for it."

"Bring it with you when you come home next."

"I've got to go. Laura's waiting."

"OK, pal. You've got a lot of thinking to do."

"Yes. Goodbye, pal." Hunter hung up the phone, and put the little box into his pocket. He would have to watch it carefully. He walked out of the phone booth and through the revolving doors to the street.

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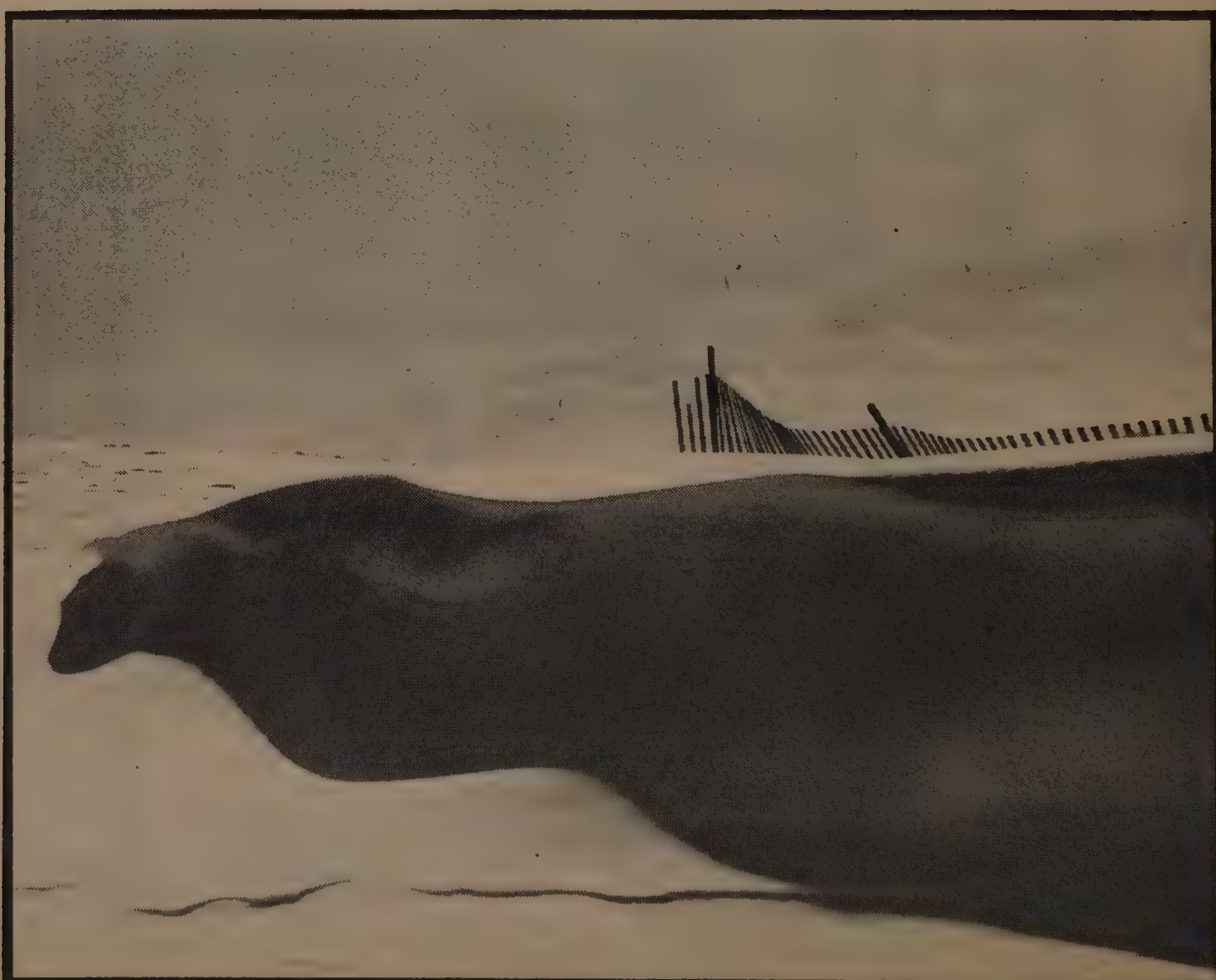
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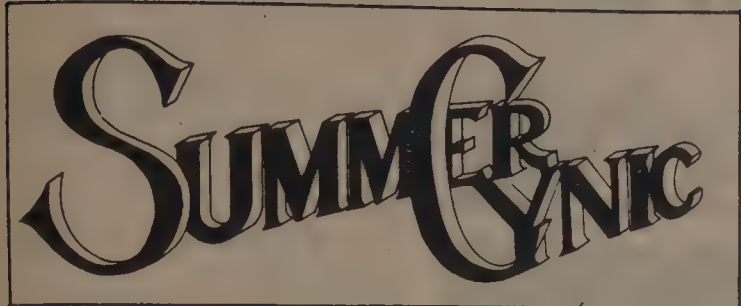
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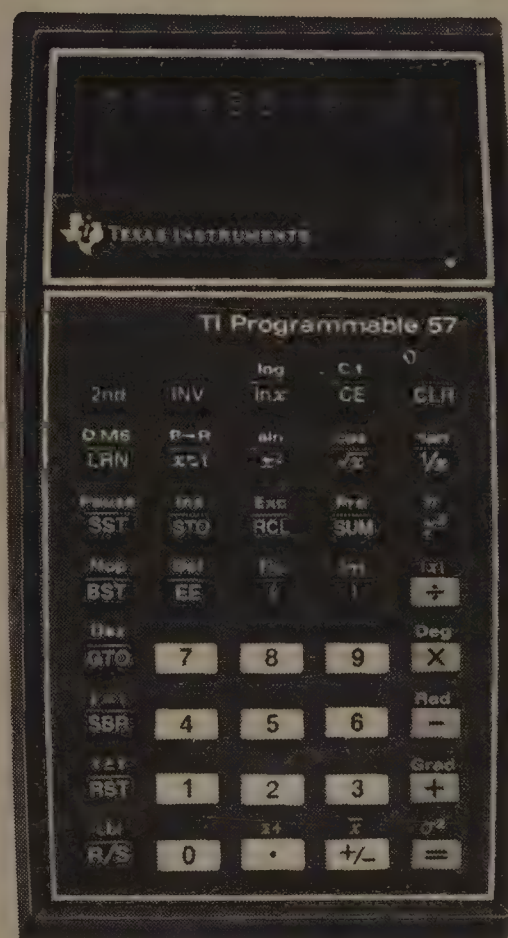
**Honorable Mention
by Ernest Richards
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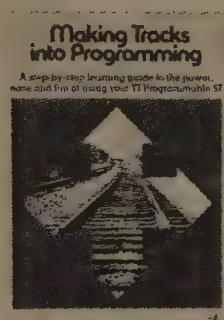
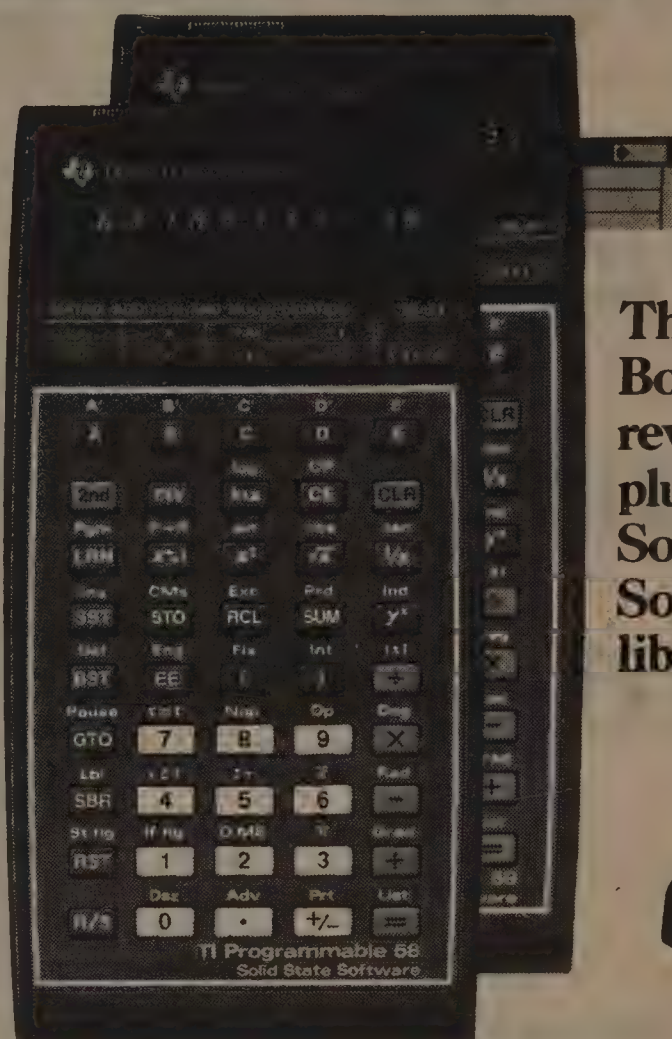
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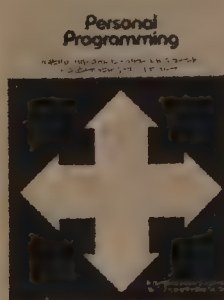


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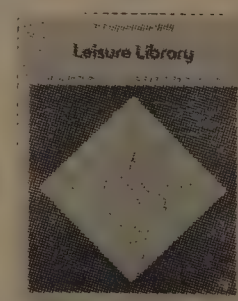
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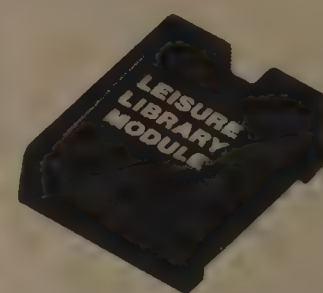
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Short Story Contest Runner-up

The Ladder and the Window

by Phil Sczubelek

I

He had been the first one on the ladder and now he was under the window, the flames invisible from his angle against the hot brick of the wall, sounding in his ears like the ocean. The fire was still below him. MacLane was behind him and his airpack wasn't working so Mark was all alone by the ledge while the other went down for oxygen. They were playing water on the side of the building and on the first two stories through the broken windows. Smoke billowed in great black clouds from the roof, and there would not be much time left if he were to do anything. Everyone down below knew there were still people inside on the third floor, where Mark was going to go in. He shouldn't have been there alone at all, but the captain and the senior men were on the second truck out and had not arrived yet.

With his left hand he swung his spanner wrench against the window, hearing the hot glass shower his helmet. A cinder flew out and burned him on the neck under his coat. He drew himself level with the window, using the tool to clear the glass out as best he could. He could not wait for MacLane but instead began to ease his long, heavy body onto the ledge and draw himself through the opening into the smoky interior of the room. The smoke was not bad yet, though, and he could see dimly the outline of a door ahead, and of a bed and a bureau to one side. And as he moved, the door disintegrated in front of him in an orange blast and he felt himself being hurled out of the window, then grabbing wildly, catching the window frame and breaking his arm and hand against it, dropping his spanner to the floor. He held for a moment, then flung himself bodily onto the floor, breaking his hand again and landing on something dull and formless and soft. It was the body of a small child, and he could not tell now through the smoke and the mask and his burning eyes whether it was a boy or a girl, but he could not have told that anyway. The hair was all gone, the black tatters of clothing unrecognizable, the face and hands melted shapeless. He had been burned again in his fall, this time inside his boots and on his hand, the one he had broken and whose glove he had lost. But he was numb from the shock of his mangled hand, and he crawled around the room, feeling with his good hand every square inch, checking in the closet and on the bed, hearing the flames again, this time closer than before. Finally, in the far corner of the room, huddled against the bureau, he came to another bundle, and he did not have to see because he could tell by feeling that there was no life left in it, not after the flames had swept through with the explosion, after waves of white heat had passed through the room and seared the separated children till their melting faces wept like sores and their supple bodies shriveled to anonymity. He dragged the second bundle over to the first, then grasped the two lovingly, under his thick arm and climbed back out the window as the flames reached the bed and engulfed the far corner of the room, where the other child had been. MacLane was waiting on the ladder but Mark ignored him, carrying the dead children down over his right shoulder as he had been taught, shaking the mask off violently and letting it fall. The captain was down below; they all were now. The building could not be saved. Mark laid the things on the ground, tenderly, then threw up long and painfully on the grass beside them. He saw the captain and tried to speak, only it was just sort of a raspy whisper. "You can't save them," was what he told the captain, "You can't ever save any of them."

They took him to the hospital while the building consumed itself. I was not there; only MacLane went with him. Something must have gone inside because he died in the evening and no one had expected he would. Mark was my brother.



II

He used to write when he had been drinking, not drunk yet but getting there, easing the glasses of beer down in long, cool draughts and able to feel the drunkenness come upon him. It would come over him slowly, some dull, unfocused happiness that was not happiness really but just another way to keep from thinking too much as he tried to write. That was when he wrote about his brother. He wrote about it too soon and he shouldn't have done that, but he knew he would have to write about it sooner or later. When he did it was evening, evening the way it had always been for James, a chilly, uncomfortable time with a vague sense of tragedy about it. His brother had died in the evening, so he wrote it then, wrote all about how his brother had climbed up the ladder alone and gone in the window and had tried to come out after what he had seen, about how he had gotten sick and never survived the night at the hospital. He could hardly see the paper, and after he had finished it was late and he could not stand up. He had fallen down, drunk, and slept on the floor of his room until morning. He had said it the way he wanted to say it and could not while he could still think and feel clearly as himself. He didn't think then about the fire, about how his brother who was really a stranger by then had been burned painfully and then broken by something that had no name or substance or purpose except to keep them all from being saved. All of them, the two kids who were only charred, hideous things when he got to them and his brother, whose face was the same when he died between the clean, white hospital sheets as it had been while he huddled under the window, ready to heave the heavy tool into it and break through to the people left inside, except that it did not understand anymore all that it had understood for so long. He had thought that he could save them. He was a hero but he had saved nothing and nobody that afternoon nor in many other afternoons and nights of heat-blinding water-shivering lung-burning fire fighting service. What he saved was of the ruined and it was not enough for him. Before when he had had faith it might have been enough, but by the time he had climbed the ladder and could see into the window and could feel the shattering blow of the explosion in his head and hands it was not enough. And he died with that and because of that. James knew. James knew that even the children had not been spared the cruelty, huddled in the smoky room with the ocean in their ears, searing them blind or just sucking the breath out of them quietly, then burning them to erase everything of humanness about them. Many times afterwards in his sleep James had seen big Mark hurtled against the window frame, had heard the crack of his bones against the wood, wondering if he had made any sound at all as he fell and hurt himself again. He didn't think so, for there was never any sound when he dreamed it. MacLane had been back up on the ladder by then and even he had trouble keeping from falling. He didn't hear anything of Mark in the explosion because of the windy rush of cinders and glass from the window. James could see clearly on that drunken night how it

had been for Mark, stunned, groping about the room on his knees, finding the ugly, ruined children and carrying them out with his teeth gritted and his other arm hanging limp and gloveless at his side, dangling in the air as he got himself onto the ladder and managed out of some misbegotten sense of religion to bear the bodies down to the ground to be spared further mutilation. That was all he could do by then. James would always see him on that ladder, at the funeral and on that drunken night when he wrote it all down, and even in the daylight when he would hear Mark's name spoken or the fire siren across town calling for volunteers; He hung on that ladder forever, the way MacLane had described it to James, gritting his teeth so that his ruddy face was pale and his eyes were hot and set after he shook off the mask. MacLane told James everything he knew, not because he wanted to but because James made him, made him tell it from start to finish when he did not want James to know any of it. So in the end James knew how it had been for his brother, though of course no one could have watched it all happen. But MacLane had told him. He had spoken as if he were in church before Sunday mass, and James had watched him as an altar boy watches the priest raise the bread and chalice of wine in consecration; but there was no bread and wine, only the tears streaming down MacLane's broad, manly face and which he did not wipe but let run down his neck onto his shirt, staining it in streaks, and James, watching the big man cry silently and unashamedly in front of the brother of the man he had loved most in this world. And later they did go to the church together, when James knew in his mind how it had been, exactly how it had been for Mark, hanging out on the ladder with them on his shoulder. Nothing else was important.

In the stony silence of the sanctuary they knelt together and prayed, the silence complete and the shadows at once awesome and soothing. That was in the evening, too, and the shadows crept across the high windows on the side and across the big rose window in the back of the choir loft, extinguishing the colored patterns of light from the floor and from the white cloth of the altar until they were left in total darkness, MacLane still and James listening to the other man's breathing, very soft and coming like gentle sobs from the wide windbox of a chest over which his arms were folded helplessly. And as the light was failing all around them and the air seemed not to move at all but just to hang over them, breathing down incense and old wood-smells, James imagined he heard a benediction. He imagined the old voice of the priest, throaty and haunting, chanting the litany and filling the whole church with it, and the choir, hidden somewhere up under the eaves, answering it with a tearing, beautiful sadness that made him chill inside, while incense steamed up in great, holy clouds from the golden censor, sickly-sweet and lingering heavy in the sanctuary, where the acolytes with the candles and the crucifix and the incense things knelt, incapable of moving. But he opened his eyes and heard just one small voice, MacLane's, telling softly to the altar the Litany of the Saints and asking his God to please take care of Mark now, out loud, and James heard also the thunderous, despairing 'why' which he shouted from every part of him till he shivered like a man with a fever, but which he would not allow himself to speak out loud to his God in His sanctuary.

Three hours they knelt together, and that was the only time they were together, three hours kneeling alone in the blackness with it and the ghost of a dead man they had loved, and they had to be certain then that no one else would ever share their terrible secret.

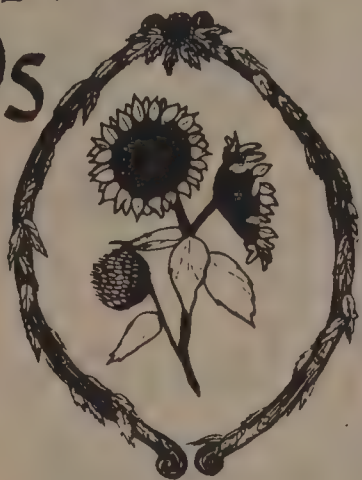
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Soccer Team Gets Ready for Season

More offensive production, specifically from the wings, and stronger supportive play at mid-field, are the two major goals for the University of Vermont soccer team as the team returns for its first practice today (Aug. 23) in preparation for the school's toughest schedule ever.

Twenty-six players, 19 of them lettermen, returned to campus Sunday (Aug. 21) to begin physicals and two-a-day workouts until classes open Aug. 31. "I'm extremely pleased with the physical condition of the players. Many of them appear to be bigger and stronger. I hope they are, as we will have grueling conditioning sessions the first few days before we settle in for regular workouts," promises head coach Paul Reinhardt.

Vermont, 9-4 last year, finishing third in the Yankee Conference, returns close to 85% of its offensive production, but that really doesn't say much, since it wasn't enough. Explains Reinhardt, "We know we're capable of scoring more goals. We have to, if we hope to catch Connecticut as the No. 1 team in the Yankee Conference and New England." UVM averaged only 3.15 goals a game and if the Norwich game (10-1 win) is taken out, the Catamounts only averaged a shade over 2.5 goals a game. "Not nearly good enough. We will be working with our wings, our major weakness last

season. They must score more, along with the continual scoring punch from players like All-Yankee Conference and All-New England John Koerner (nine goals and five assists) and Geoff Greig (six goals and three assists), another All-YanCon pick. Koerner, Vermont's scoring leader in all departments, has 35 career goals and 17 career assists. "Greig, after a semester studying and playing soccer in England, is so much stronger and ready to take on the task as our leader on offense," says Reinhardt.

In addition to improving the scoring punch, Vermont must improve its play at mid-field, specifically with "containment, delay and supportive tactics." "Last year, we didn't display discipline and ball-control skills at mid-field, so very important for success. It might sound like a contradiction, saying we have to score more goals on the one hand, and control the ball more at mid-field on the other, but both phases of the game work together, leading hopefully to more offensive production," adds Reinhardt, National Collegiate Soccer Coach of the Year in 1975.

Although Vermont knows its weaknesses, Reinhardt is well aware of the strengths, too, particularly on defense, with strong goaltending and fullback play, led by returning netminder, Bart Farley, and

All-American fullback Carl Christensen and captain and fullback Mark Clements. "Our experience begins at defense, with players like Christensen, three-time All-Yankee Conference, two-time All-New England and last year, first team All-America (University Division) and Clements," says Reinhardt. Christensen and Clements will have ample help from Dan Bryant ("ready for great season"), Dan Taranovich, Greg Bowering and Peter McLiverty, a transfer from Arizona St.

Another strength for the Catamounts will be at halfback, where Greig returns, along with Brian Fleming ("had a great summer playing soccer, ready for stardom"), starter David Allen and Hartwick College transfer, Mike WinStanley. Up front, top linemen include Koerner, Scott Goodman, Mark Stevenson ("will play exclusively at wing this year"), Wally Naylor, Tim Beal (starter at left wing for three years), Jeff Merrill ("as solid as any player we have on the team") and Rick Whidden, who returns to school after a year of travel, and another Hartwick transfer, Barry

Ryan, a "versatile player who could play up front or at fullback."

Top freshmen include Jeff Stone, Rich Koch, Perry Buswell and Zareh Avakian, a high

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Soccer Team

school All-American who scored over 40 goals in two years. The personnel is there, now it's the "challenge to fit the right players into the right positions, striving for effective combinations," says Reinhardt.

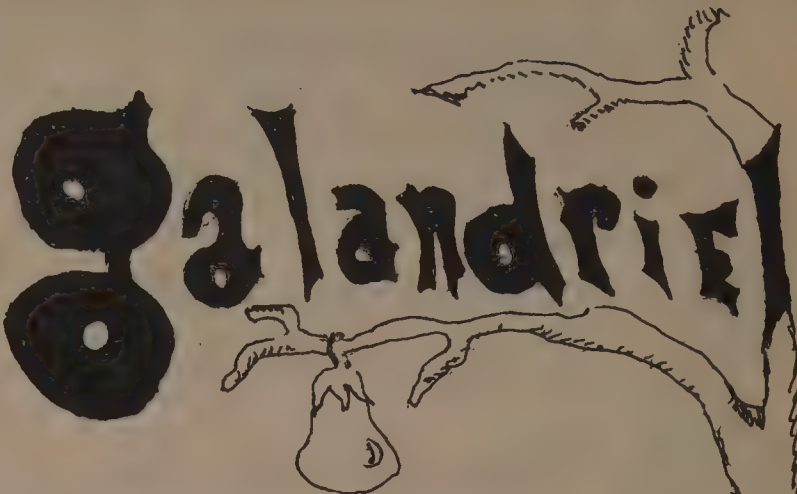
"We'll be working small-group tactics, trying to polish off ball skills, give-and-go's and other techniques to help improve the overall game. We have a long way to go, but we have a goal, too, and that is to return to the

success of two years ago," says the Vermont coach. Vermont edged out Connecticut for the Conference crown, but lost to the Huskies in the NCAA playoffs, an exciting 4-3 overtime game.

Fall Soccer Schedule



Sept. 10 – Sat.	Alumni	Home
Sept. 14 – Wed.	St. Lawrence	3:00 – Away
Sept. 17 – Sat.	UConn.	1:00 – Home
Sept. 21 – Wed.	Plattsburgh	3:00 – Home
Sept. 24 – Sat.	Boston Univ.	1:00 – Home
Oct. 1 – Sat.	Massachusetts	11:00 – Away
Oct. 4 – Tues.	Norwich	3:00 – Away
Oct. 8 – Sat.	URI	1:00 – Home
Oct. 12 – Wed.	Keene	Away
Oct. 14 – Fri.	UNH	3:00 – Away
Oct. 17 – Mon.	St. Mike's	3:00 – Home
Oct. 19 – Wed.	Middlebury	3:00 – Home
Oct. 22 – Sat.	Maine	1:00 – Home
Oct. 26 – Wed.	Dartmouth	3:00 – Home
Oct. 29 – Sat.	Bridgeport	1:00 – Away
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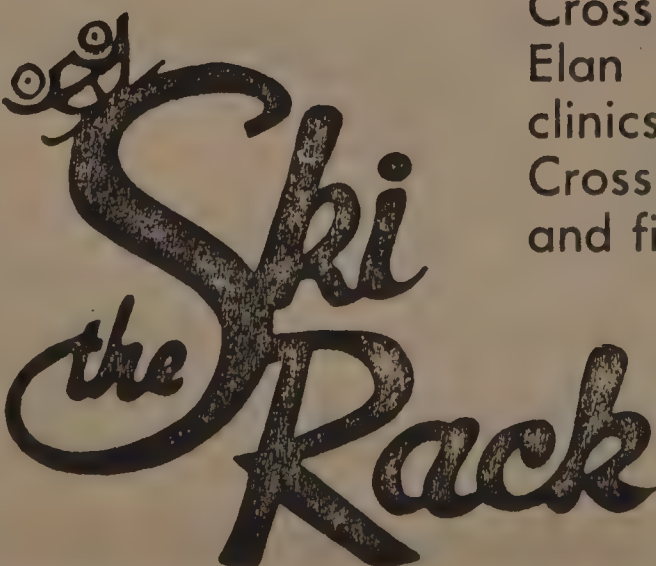
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by Appleton King

In Hollandale, a dreary suburban appendage of Miami, Alex, his dog weary, tired and sullen from long hours in the hot interior of the cramped volkswagon squareback, pulled across the undivided highway for gas without signaling and a white VW bug rammed into his rear from behind. He heard the fearsome squeal of rubber and, paralysed, watching the glaring lights approach in his rear view mirror, braced himself for the contact. There was a dull thud and seeing his dog was all right, having propped himself on all fours in the seat next to him his legs planted steadily waiting, Alex slowly, guiltily maneuvered his car to the side of the road. From this vantage point he observed the bug which had stopped in the middle of the highway as other cars funneled

Pitstop

A Short Story

around it and saw a small, slender black woman emerge and as if in a trance walk circles around her car rubbing her face in her hands and poke her head inside the open windows talking to a couple of small children. Alex took a deep breath and walked out into the humid night air. He felt disconnected and strangely at ease.

His last accident had been on an icy road outside of Framingham, Massachusetts. His power steering had locked on the ice and he had picked a guy off the side of his jeep as the poor bastard got out of his car onto the road. The guy had laid there, his thigh split open trickling little droplets on the snow. He instructed his wife, who was in hysterics, to get his license number as Alex tied a tourniquet above the wound which

revealed an ugly clump of yellowy muscle. As far as Alex knew, the guy was still suing him. The sonofabitch ended up with a broken leg and spent Christmas in the hospital with his lawyers trying to soak the rich kid's insurance company.

Now Alex approached the woman with a solicitous air of humble apology. "Are you O.K.? Jesus that was stupid of me. I didn't even look, couldn't see your headlights. My mirror must have been bent." She was still in a mild state of shock and



looked up at him more with surprise than hostility. "What happened? Why did you do that, oh my God, I need to sit down, I need a cigarette. Why did you do that?"

"Well, I just didn't see you. I was running out of gas and, uh, just pulled over..."

She was shaking her head, staring at her car in front by the headlights as if somehow by concentrating hard enough the unpleasant incident would vanish, disintegrate into the wasteland of parking lots, liquor stores, supermarkets, and gas stations which was her home. Alex wished that she'd move her car as it was starting to cause a minor traffic jam. "Why don't you pull over behind me and we'll take a look at the damage." He looked in the car and saw three little kids sitting non-plussed munching on oreo cookies. He always thought that black kids were cuter than white kids, they seemed more natural and aware of their surroundings, and he loved the itchy feeling of running his hand on their brillo-pad scalps. They always reminded him of Pam-Pam in Antigua, a skinny little kid he first saw in the village expertly rolling the steel rim of a bicycle wheel, pushing it with soft taps and timed jabs over the parched hill in front of their house. He had an embryo-like head which seemed to grin all over sometimes like a little monkey and eyes whose wit and humor belied his eight years. Alex had loved Pam-Pam and over the course of his volunteer work there had practically adopted him. He remembered the tiny hut where Pam-Pam lived with his mother and older brother with one room in it which doubled as a kitchen. Pam-Pam told him how much his mother's lover smelled and kept him awake snoring. People in the village, sensing his mother's incompetence, cared for him like a stray dog, and he often told Alex, "Alex, when you go back to the states, you send for me O.K. You send for me." He remembered taking little Pam-Pam in his arms at the airport and looking hard at the pinched chocolate grin, which turned to a dull perplexed stare as he boarded the airplane. He hadn't cried until he reached San Juan and after that he fell back into the spinning confusion of his life and he had nearly forgotten the little monkey with feet as hard as coarse birch-bark, pushing that damn rim over boulders and heaps of cow dung

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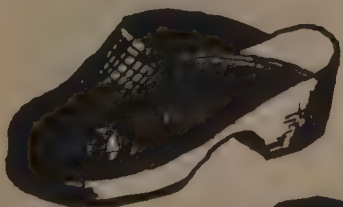
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A Short Story

dried hard as rocks in the pulsing sun.

"I guess they aren't nearly as scared as I am." The woman had collected herself a little. She was frail and fairly pretty and gestured with the air of someone to whom misfortune was a daily exercise. She shrugged her shoulders and managed a half smile. "It doesn't look like

there's much damage. I'll pull over." Alex walked back to his car and looked in on his dog who gave him a wounded, don't-fuck-with-me look. He watched as the woman pulled in back of him. "I guess maybe I should see your license or something, but there's no damage anyway, oh, I don't know. I was just taking the kids out for some dinner and you pulled in front of us. We were very lucky."

"Yeah, here I'll get my license." He got his wallet from the car and walked back handing her the plastic card.

"You're beautiful," he thought he heard her say. She handed him back the card, laughing nervously saying, "I don't know if I need any of this. Do you have a cigarette?"

"In my car." They smoked in his car and she told him how she worked in Hollandale in a department store. The kids were hers from a broken marriage.

"What are you doing down here from Massachusetts?" she asked him dropping the self-effacing tone. He looked over at her and tried to imagine desiring her and decided that he had been driving alone with his fantasies a little too long. He told her about looking for work on the shrimp boats in Key West, skipping the part about sleeping in his car and wandering around at night looking for Hemingway's ghost or a girl to spend the night with. He found neither. Key West had been transformed into a hotel encrusted, tropical version of Santa Monica, crawling with money, hotrods which flowed silver in the moonlight, and teeming with faggots. The woman seemed distracted and Alex wanted to get moving up Rt. 95 to Alligator Alley — a barren strip of road through endless swamp land, populated solely by drunken Indians,

which led over to Naples on the west coast. He had a friend, Raymond, who was a charter fishing boat captain in Naples and he was going to ask him for a job.

"Do you mind following me home? I'm still pretty shaken up." Alex thought of the carload of kids and what their home might look like. He felt sorry for them and their future and he wanted to put his foot on the gas and leave that sorrow behind him, leave the little highway he had randomly turned off onto in search for gas in the receding brilliance of Miami. He thought for a minute of the interstate where it turned into a little road while it passed through Savannah and how he had looked out at the clump of houses grouped together, silent at midday, with a few black children at play. The harsh cold from the north had pierced down that far and the cold wind blew the red Savannah dust onto his face. He remembered feeling a silent desolation as he zipped past on the highway to Florida. There it was warmer; and old people drove camper trailers all around him on the highway and stopped to buy oranges ravaged by the frost. Jimmy Carter's South was rising again. He felt it listening to the inauguration on

his car radio. He sensed the growing appeal of sun to a society running quickly out of energy to heat itself and time to develop alternatives. He thought about how old people came down here from Michigan and New Jersey to die in the sunshine and that made him sad too, although they were probably happy.

"I'll have to get some gas, and then I'll follow you back." Alex drove across the highway and she pulled in front of him. He followed her a few blocks as she turned into a Pizza-Hut. She got in the front seat with him and told him that the kids were hungry. He was looking at a map and she pointed out where they were. "Here's Miami and there's Hollandale." The streets were all perfectly parallel and perpendicular, and he traced out a satisfactory escape route.

"Listen, I hope you're all right," he said avoiding her curious, inquiring gaze.

"Yeah, I'm fine now, thanks. Good luck on your trip."

"Same to you." He wanted to say he was sorry, as sorry for himself as he was for her, but he just watched them, two kids on her arms, another skipping behind, vanish into the building, like a mirage he could have dreamed up.

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AMERICAN SOCIETY OF CIVIL ENGINEERS

The objective of this organization is to help the student prepare himself for entry into the Civil Engineering profession as well as providing an opportunity for the members of the Civil Engineering classes to become acquainted. The club sponsors seminars which are open to anyone who may wish to attend.

Dan Johnson, 283 So. Union, Apt. 5.
Faculty Advisor: Charles Dunham.

AMERICAN SOCIETY OF MECHANICAL ENGINEERS

The purpose of this organization is to promote mechanical engineering as a profession and to serve as an educational media. The organization sponsors seminars and meetings to which prominent field members are invited as well as field trips to industrial sites. For further information please contact:

John Miller, 862-3776.
Faculty Advisor: Frank Martinek

CATALINA CLUB

The Catalina Club is a competitive swimming club. Its members acquire control in the water as they train for solo, duet and team routines. No experience is necessary but membership requires hard work and somewhat of a commitment although meetings are relaxed. For further information, please contact:

Marie Lubbus, 10 Hungerford Terrace, Apt. 4.
Faculty Advisor: Maggie Hayes.

CHRISTIAN SCIENCE COLLEGE ORGANIZATION

The Christian Science College Organization is an informal gathering during which Bible passages are read. The meetings are open to all and take place on Tuesday evenings at 6:30 in the Living & Learning Center, room A-106. Anyone interested is welcome to attend these meetings or contact:

David Whitaker, 434-3622.
Faculty Advisor: Karen Sandler

ETHAN ALLEN RIFLES

This is an honorary society in which students are recognized for academic and military excellence. Members are chosen during their junior years. The Ethan Allen Rifles sponsor social functions including a military ball.

Student leader: Heidi Pelkey
Faculty Advisor: John Moroney.

FORESTRY CLUB

The Forestry Club promotes a better understanding of the profession of forestry and its objectives. The club fosters a strong feeling of cooperation and friendship among those students and faculty associated with the club.

Anyone interested can contact:
Sue Honcharski.
Faculty Advisor: Carl Newton, 656-2620

THE ASIAN CULTURAL EXCHANGE

The Asian Cultural Exchange is a student organization devoted to promoting knowledge of and enthusiasm about the various cultures of Asia, primarily those of India, China, Japan, and the Middle East. Open to students from all departments, the Asian Cultural Exchange sponsors a number of diverse activities each year. These activities include guest speakers, movies, and exotic "pot-luck" suppers featuring cuisine from Asian countries. ACE puts emphasis on first-hand experience, and its members acquire a special understanding of the problems and beauty of Asia. The club meets at the Area & International Studies Center, 479 Main St. Anyone interested can contact:

Karen McKnight, 656-2601.
Faculty Advisor: Peter Seybolt.

GAY STUDENT UNION

The Gay Student Union is an educational and political organization established for gays to form a consciousness about themselves and others around them. The club holds monthly meetings, has a nightly switchboard, and a speakers bureau.

Anyone interested or anyone with questions can contact:
David Frederico, Billings Student Center, 656-4173.
Faculty Advisor: Roy Braums.

HORSE CLUB

The Horse Club has the use of a 16 horse boxstall barn and an indoor riding arena located at the Spear Street Research Center.

The club holds weekly meetings to plan activities such as clinics and sponsoring of horse shows. Anyone interested or desiring further information can contact:

Melinda Cohen, Living & Learning Center.
Faculty Advisor: Revene Dean

INTER-VARSITY CHRISTIAN FELLOWSHIP

This club leads others to personal faith to Jesus Christ and Lord Services and helps Christians to grow toward maturity as disciples of Christ, by study of the Bible, by prayer and by Christian Fellowship.

Anyone interested can contact:
Jean Pastel or Ginna Herbert.

Faculty Advisor: Clint Erb, 656-3356.

LAWRENCE FORENIC UNION

This club provides any interested UVM student with the opportunity to participate in the forensic activities of discussion and debate. It presents to the students of UVM relevant discussion and debate programs on matters of student interest and concern. It also presents to the citizens of Vermont discussion and debate programs on matters of state and national importance. Anyone interested can contact:

Stephen Twitehell, 54 Brookes Ave.
Faculty Advisor: Woodrow Leake.

MEETING OF THE WAYS

The Meeting of the Ways Club provides information on many of the spiritual groups in Burlington area and brings resource people to campus in order to facilitate the spiritual search of UVM students. The club's concern is to bring interested individuals together with whatever path they find appropriate to their needs.

Anyone interested can contact:
Rajeanne Talbert, 22 Blodgett St., 864-9267.
Faculty Advisor: Robert Gussner.

MODERN DANCE WORKSHOP

This club promotes the development and exploration of the many facets of modern dance. It provides students with the opportunity for personal development through movement, and brings many different opportunities for dance to the university community. Anyone interested can contact:

Debbie Brooks
Faculty Advisor: Maggie Hayes, 656-3240.

THE UVM RUGBY FOOTBALL CLUB

The RFC will compete with many New England college teams this fall season. The players enjoy an open system of practice which allows for walk ons anytime during the season. Practice is at 4:30 on Tuesday, Wednesday, and Thursday and matches are on Saturday. Both an "A" and "B" side allows for maximum participation for all interested players. Those interested may show up for practice beside Gutterson Field House at the times listed above or contact Club President,

Stan Richards, 863-9881.
Faculty Advisor: David Scrace

PRESENTING S.A. CLUBS



MORTAR BOARD

The Mortar Board is a part of a national honorary society recognizing senior men and women for academic excellence and leadership qualities. The president of this organization is: Chuck Ross.

Faculty Advisor: Littleton Long, 656-3056.

PERSHING RIFLES

This is a military oriented club open to all students which concentrates on developing leadership skills through staff-type jobs. The club sponsors drill marching, winter maneuvers on cross-country skis, and other community activities. For further information contact:

Robert Jones, 656-4244.

PHI CHAPTER OF OMICRON NU

Omicron Nu is an honor society whose objectives are to promote graduate study and research and to stimulate scholarship and leadership toward the well-being of individuals and families throughout the world. For more information, please contact:

Karen Mock
Faculty Advisor: Phyllis Soule, 656-3374.

S.A. FILMS

The S.A. Films is an organization that orders the different weekly movies, plans film series, and oversees the showings of the wide variety of movies. The Club shows movies which range from old to contemporary. Anyone who knows about films and is interested can contact:

Kathy Taubur, 656-2029.
Faculty Advisor: Frank Manchel.

S.A. SPEAKERS

S.A. Speakers provides programs of social, cultural, educational, or recreational nature. They present speakers of interest to the student body as well as special events not normally provided by other existing organizations such as special weekends and classical concerts. Anyone interested can contact:

Bob Cassidy, S.A. Speakers Office, Billings Student Center.
Faculty Advisor: David Nestor.

SENIOR CLASS COUNCIL

The Senior Class Council is the central, unifying body of the Senior Class which provides activities of special interest to seniors. These activities include programs related to career planning and graduate studies, plans for commencement exercises and various social functions such as Senior Week. For more information, contact:

Glenn Williams or
Faculty Advisor: Anne Beaudin, 656-2010.

STUDENT COMMUNITY IN ACTION

This organization was developed to assist students with the planning and implementation of the volunteer projects serving specific needs in the Burlington community. The organization acts to coordinate the work of the project volunteers and encourage participation in volunteer-internship activities. For more information please contact:

David Pitonyak, Mansfield House, 656-2062
Faculty Advisor: Hal Woods

STUDENT INTERNATIONAL MEDITATION SOCIETY

This club makes available to all students and faculty the principles of Transcendental Meditation. This will educate and enable every person to expand his conscious mind, enabling him to make full use of his mental potential in all fields of thought and action. Anyone interested can contact:

S.A. Office.

THE ANTHROPOLOGY CLUB

The Anthropology Club is an organization open to anyone who is interested. The club's main goal is to act as a forum for presenting cultural and archaeological events to the University. The club has a unique perspective in humans both past and present. Anyone interested can contact:

Jean Sbardillati
Faculty Advisor: Paul Marella, 656-3884.

THE ARIEL

The Ariel is the UVM yearbook. The staff puts together the annual issue which is normally distributed in Fall for the previous year at a very small fee. The staff is open to all. Anyone interested can contact:

Edward Rothschild, Thiel Office, Basement of Billings Center, 656-4173.
Faculty Advisor: David Cor.

THE INTERNATIONAL CLUB

The purpose of the International Club is to promote good understanding among international students and also between international students and resident students of UVM. The club sponsors lectures, discussions, field trips and other social events to attain these means. For further information contact:

Benjamin Kwan
Faculty Advisor: Vijay Arwal, 656-2940.

THE NAVIGATORS

The Navigators is an international, interdenominational Christian Organization. It is the aim of the Navigators to make a permanent difference in the lives of people all over the world and help people to be the best they can be. Anyone interested can contact:

Tim Harrell.
Faculty Advisor: Robert Mann, 656-4015.

THE PANTHELLENIC COUNCIL

The Panhellenic Council is composed of members from the five national sororities on the UVM campus. It acts as the governing board for the sororities, plans rush, intersorority activities, supports the United Way and is involved in other school activities. Those in sororities who are interested can contact:

Marjorie Read.
Faculty Advisor: Cora Richard, 656-3380.

THE PRE-LAW CLUB

The Pre-Law Club designed to help students in preparation for law school by familiarizing them with schools, L.S.A.T.'s and preparatory courses. Anyone interested can contact:

Barbara Donahue, Kappa Theta, 215 So. Prospect St.
Faculty Advisor: David Rosenbloom, 656-3050.

THE S.A. CONCERT TROUPE

The S.A. Concert Troupe is an organization responsible for bringing rock-and-roll bands and comedians to the University. S.A. Concerts' decisions are always based with student tastes and preferences in mind. There are 3 or 4 concerts planned for the year. Anyone interested can contact:

Pat Butler, S.A. Concerts, Upstairs Billings, 656-2597
Faculty Advisor: David Nestor

THE SKI CLUB

This club provides opportunities for UVM students who like to ski. Opportunities that could not otherwise be obtained such as transportation, discount films, social events, and races. Anyone is eligible for membership. Anyone interested can contact:

Janice Lange, Southwick Gym.

THE SKIN SCUBA DIVING CLUB

This club promotes the safe use of underwater breathing apparatus. Meetings are held at Forbush Pool and Lake Champlain. Occasional trips are also planned elsewhere. Anyone interested can contact:

Mike Scolari
Faculty Advisor: Bill Nedde, 656-3070.

THE SPEECH AND HEARING CLUB

The Speech and Hearing Club is an organization which helps to unite the Speech Pathology majors on campus. It also helps stir up some interest in the whole campus about Speech and Hearing. Anyone interested or desiring more information can contact:

Jane Brown, Living/Learning Center C-324.
Faculty Advisor: Barry Duitar

THE NEWS & WEATHER CLUB

The News & Weather Club produces a magazine serving as a forum for the writing and art work of the UVM community. This includes poetry, fiction of all sorts, non-fiction, and visual artwork. The magazine helps to allow UVM students and the community to express themselves and their ideas.

John Keith, 863-3102.
Faculty Advisor: Tom Simone & Susan Jackson
NOTE: The club is currently deciding on a new name.

THE STUDENT HOME ECONOMICS ASSOCIATION

The Student Home Economics Association is an organization dedicated to following and helping the interests of the Home Economics majors while at the same time bringing them together. The club has many new ideas and projects in mind. Anyone interested can contact:

Candy Cowan
Faculty Advisor: Marilyn Osborn, 656-3261.

THE STUDENT PHOTO SERVICE

The Student Photo Service works with custom photographic services of all kinds and works with custom black and white processing, developing, and printing. The Student Photo Service supplies pictures for both the University newspaper and the yearbook and specializes in photo journalism. Anyone interested can go to the Student Photo Service Office in downstairs Billings where the hours and who to contact are posted.

Faculty Advisor: David Nestor.

THE TENANTS ASSOCIATION

This club was created by a group of students to help other students with their housing problems. Besides apartment listings and evaluations, the association will be holding workshops and other informational meetings throughout the year to help off-campus students. A legal aid/referral service should be operating within the first few weeks of the semester. For information, call:

SA Office, 656-2053.

THE UNIVERSITY PLAYERS

The University Players is composed of students interested in theater and in working on UVM productions. Every year between fall and spring the club works on a Players production that goes up during the first week of the spring semester. The organization is open to all. Anyone interested should check the theater for the posted meetings or contact:

Dan Boepply, Royall Tyler Theater.
Faculty Advisor: 656-2095.

THE UVM BAND

The UVM Band consists of approximately 75-80 members and will prove to be more active in campus events this year. The band will also be making its annual tour of New England schools. Anyone interested can contact:

Dave Myers, 347A L/L Center
Faculty Advisor: Herbert Schultz.

THE UVM RESCUE

The UVM Rescue provides a non-profit emergency medical care ambulance service for UVM and provides an emergency medical backup service for the Burlington area.

Anyone interested can contact:
Dan Manz, UVM Rescue, 284 E. Ave., 656-3350.
Faculty Advisor: Dr. R. W. Amidon.

THE UVM WILDLIFE SOCIETY

This society is mainly composed of wildlife biology majors but the meetings and activities including a wildlife film series try to reach out to all facets of the University student body. Anyone interested in attending these meetings and activities should watch the *Cynic* for further information or contact:

Ron Regan.
Faculty Advisor: David Capen

THE WARREN AUSTIN MODEL UNITED NATIONS CLUB

This club is concerned with the study of international relations with a concentration upon the United Nations. Members of this club may participate in the National Model United Nations in New York. Anyone is welcome. For more information watch for announcements or contact:

Mike Stackpole, 862-3434

UVM FOLK DANCE CLUB

The UVM Folk Dance Club provides a night of international folk dancing and instruction at all levels for anyone interested. Undergraduates are free. For further information, attend any of the Friday night gatherings at 8:00 p.m. in Southwick Ballroom or contact:

Kerra Desseau, 862-2316.
Faculty Advisor: Ben Bergstein.

UVM GIRL'S SQUASH TEAM

The UVM girl's squash team competes intercollegiately and provides an organized women's squash team to the university. Anyone is welcome. Anyone interested can contact the faculty advisor:

Cathy Schiller, 656-3240.

UVM PLANT & SOIL SCIENCE SOCIETY

This society provides a forum to explore and pursue common interests and ideas pertaining to Plant and Soil Science. Through this pursuit, the society hopes to improve communication among students and faculty. The society is open to anyone interested in Plant and Soil Science. For further information:

Department of Plant & Soil Science, Academic Office, 656-2630.
Faculty Advisor: Dennis Bruckel.

THE OUTING CLUB

The Outing Club is a co-operative organization of diverse pursuits interwoven with a love for the natural environment. The Outing Club offers the advice, instruction and equipment to enable each student to participate in a variety of outdoor activities, from sailing to snowshoeing. The club is completely student run and is open to anyone. If interested, come to the weekly meetings on Wednesday, 7:00 p.m. in Billings North Lounge or contact:

Nancy Moore, UVMOC, Billings Center,
Faculty Advisor: David Nestor.

UVM WATER SKI CLUB

The UVM Water Ski Club was organized to promote the sport of competitive waterskiing at the intercollegiate level and also as a recreational sport. This club practices in Fairlee, Vt. during the early fall and late spring and participates in tournaments including the Intercollegiate Water Ski Tournament in Oakham, Mass. Anyone interested may contact:

Greg Allen, 381 Main St., Burlington.
Faculty Advisor: Don Thibault, 656-2060.

UVM WOMAN'S ORGANIZATION

This organization consists of a group of women who wish to make UVM students aware of women's issues on campus as well as nationwide by sponsoring movies, lectures, discussions, and UVM Women's Day. Please watch for posters for more information or contact:

Dorothy Turnier.
Faculty Advisor: Virginia Clark, 656-3056.

UVM WOMEN'S ICE HOCKEY CLUB

This club provides an organized women's ice hockey team for the University. The club plays intercollegiately against such universities as Dartmouth and UNH. This club provides an opportunity for all UVM women students to participate and develop their hockey skills.

Anyone interested can contact:
Women's Physical Education Department, 656-3240.
Faculty Advisor: James Cross

VERMONT CYNIC

The *Vermont Cynic* is a student newspaper whose offices are located in the basement of the Billings Student Center. The paper covers all University activities and other relevant issues and is open to all input. Those interested may stop in *Vermont Cynic* office and contact:

Scott Sartorius, 658-4911.

VERMONT JUNIOR ASSOCIATION OF AMERICAN DENTAL HYGIENISTS

This organization is composed of students currently enrolled in the Dental Hygiene Program. The objective of this organization is to promote interest and concern in the field of dental health and to represent the common interest of the members of this organization. For further information please contact:

Norma Rainville, 99 1/2 St. Peter St., Winooski,
Faculty Advisors: Kerin Saboski & Susan Mercier, 656-2587.

WRUV-AM & FM

WRUV provides an information and entertainment source to the students of UVM. WRUV allows UVM students practical experience in the field of radio station operation and other related areas. Anyone interested can contact:

Jay Moins, WRUV studios, 656-4399
Faculty Advisor: Brian Marshall.

THE STUDENT ADVISORY COMMITTEE TO THE DEAN OF ARTS AND SCIENCES

The Student Advisory Committee advises the Dean on matters he and the students feel are important to the college. The Committee deals with college-wide problems within Arts and Sciences and proposes solutions to these problems. The Committee consists of 2 majors from each department. Anyone interested can leave their name and phone number in the committee folder in the Dean's office in Waterman.

Faculty Advisor: Barbara O'Reilly, 656-3344.

Perishing Republic Review

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Born in the depths of acute apathy and lethargy, a new magazine for the UVM community is taking shape. Operating under the name "The Perishing Republic Review," this

magazine will attempt to serve as a vehicle for anyone who has something to say, whether it is in the form of poetry, fiction, non-fiction, visual art-work, or whatever. It is the hope that this

will give UVM students, and the community in general, an opportunity to voice whatever is on their minds. "The Perishing



Republic Review" is an alternative to existing UVM publications and newspapers. By giving students an opportunity to say what they think and feel, it is hoped that they will become

more active, aware, and vocal.

People are needed to give some time and energy to help make this idea work. Not too much has been planned or organized as of yet, so this is a good opportunity to get in on the ground floor and help build on an idea. Only with a broad and strong nucleus will this thing be effective.

Anyone interested in helping out can either leave a note labelled "The Perishing Republic" in Tom Simone's box in the English department in Old Mill, or can call John Keith, at 863-3102.

Donations to the Medical College

More than \$811,000 in gifts and grants from private sources was received by the University of Vermont College of Medicine in fiscal 1977, according to a recent report by the College's development office.

Some \$534,000 in restricted grants for research, teaching and training purposes was received from foundations, corporations, and associations. Restricted gifts amounted to an additional \$71,000, while bequests to the College totalled more than \$29,000, and funds received through the American Medical Association's Education and

Research Fund amounted to over \$4,000.

More than \$172,000 in unrestricted support was contributed to the College by alumni and friends, \$142,500 from the Century Club and an additional \$29,000 through the Medical Alumni Association. One thousand sixty eight donors contributed in 1977, a 10 per cent increase over the previous year, and the \$142,500 raised through the Century Club represented a 16 per cent increase. Alumni participation reached 50.4 per cent, thought to be one of the highest

participation figures for medical schools in the country.

Dean William H. Luginbuhl expressed gratitude for the support, saying "We do have an excellent College of Medicine and I believe the fact that we are able to attract significant private support to augment our federal and state funding is indicative of the quality of our programs. We are grateful for the interest and support of so many alumni and friends and we are determined to continue our efforts to attract private support to enrich our programs and assist our students."

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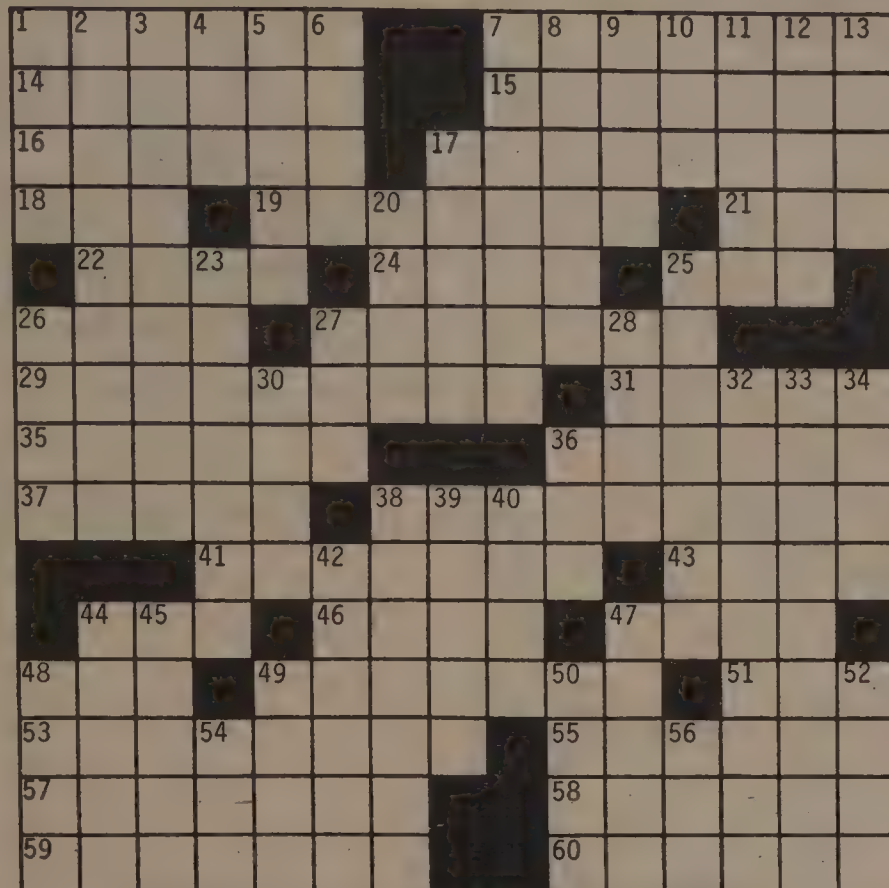
ACROSS

- 1 Naval academy student
- 7 Argentine port
- 14 Cooking ingredient
- 15 Structural peculiarity in horses, etc.
- 16 Evaluate
- 17 Hot day
- 18 Surpass
- 19 Most weird
- 21 Pitcher's statistic
- 22 For fear that
- 24 Probability
- 25 Mornings
- 26 Shot of liquor
- 27 Sink the putt (2 wds.)
- 29 Boundless
- 31 Violent woman
- 35 Picturesque
- 36 — Curtis
- 37 Financial defense mechanism
- 38 Miss Colbert
- 41 Form a hard coating
- 43 Groundkeeper's aid
- 44 Beat mercilessly
- 46 Leveret
- 47 Creme — creme
- 48 Part of BMOG
- 49 Surfeit
- 51 India —
- 53 Strengthened by heating
- 55 Peruvian mammal
- 57 Type of clam
- 58 New York island
- 59 Certain singing groups
- 60 Most sensible

DOWN

- 1 Defensive ditch
- 2 Rudeness
- 3 Got rid of
- 4 Lady deer
- 5 Small map within a larger one

collegiate crossword



© Edward Julius, 1976 Collegiate CW76-13

- | | | |
|-------------------------|------------------------------|--------------------------------|
| 6 To be: Lat. | 26 — league | 42 Ski lodge |
| 7 Moved like a hairline | 27 Sound of a drunkard | 44 French relative |
| 8 City in Michigan | 28 Like some cars | 45 Building wing |
| 9 Spanish painter | 30 Way of conducting oneself | 47 Airline company |
| 10 Quite old (abbr.) | 32 Repay an injury | 48 Part of Einstein's equation |
| 11 Sew again | 33 Fascinates | 49 Identical |
| 12 Cool drinks | 34 Cry | 50 Russian news agency |
| 13 Gumbo ingredient | 36 Small dwelling | 52 German philosopher |
| 17 Move sideways | 38 Lunar sights | 54 What trenchermen can do |
| 20 Give support | 39 Gruesome | 56 Search for gold |
| 23 Certain cocktail | 40 Befuddled | |

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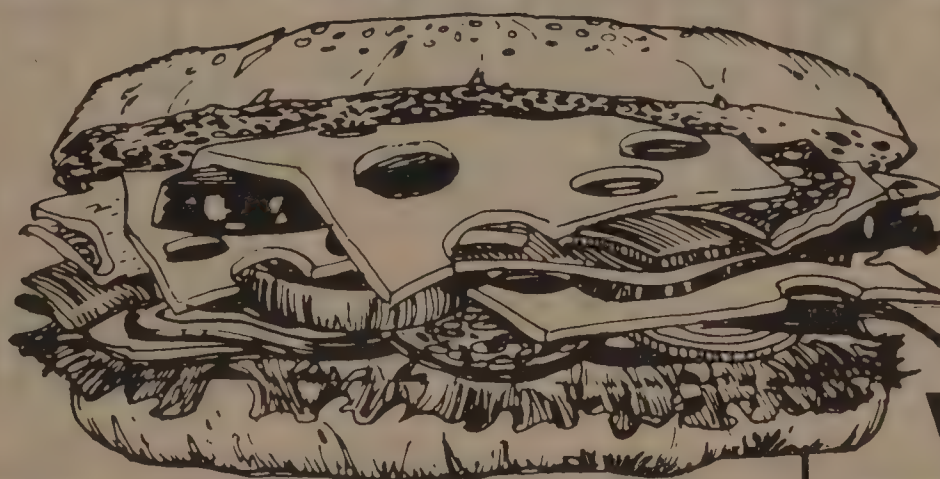
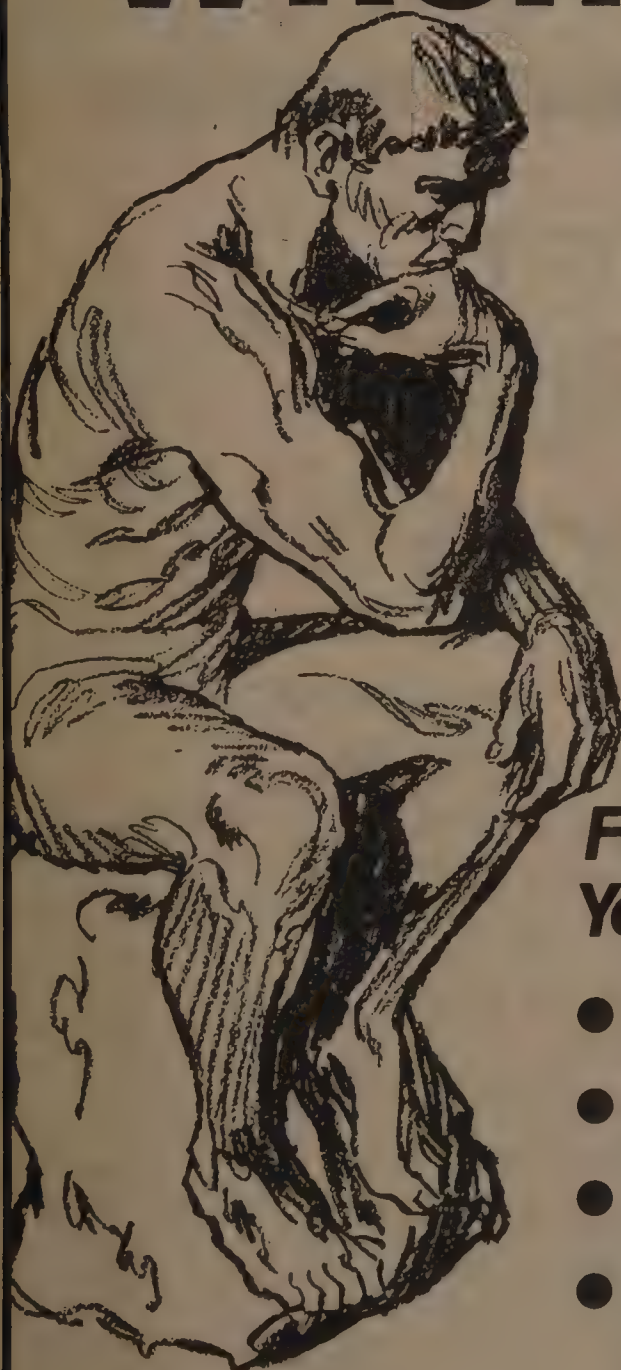
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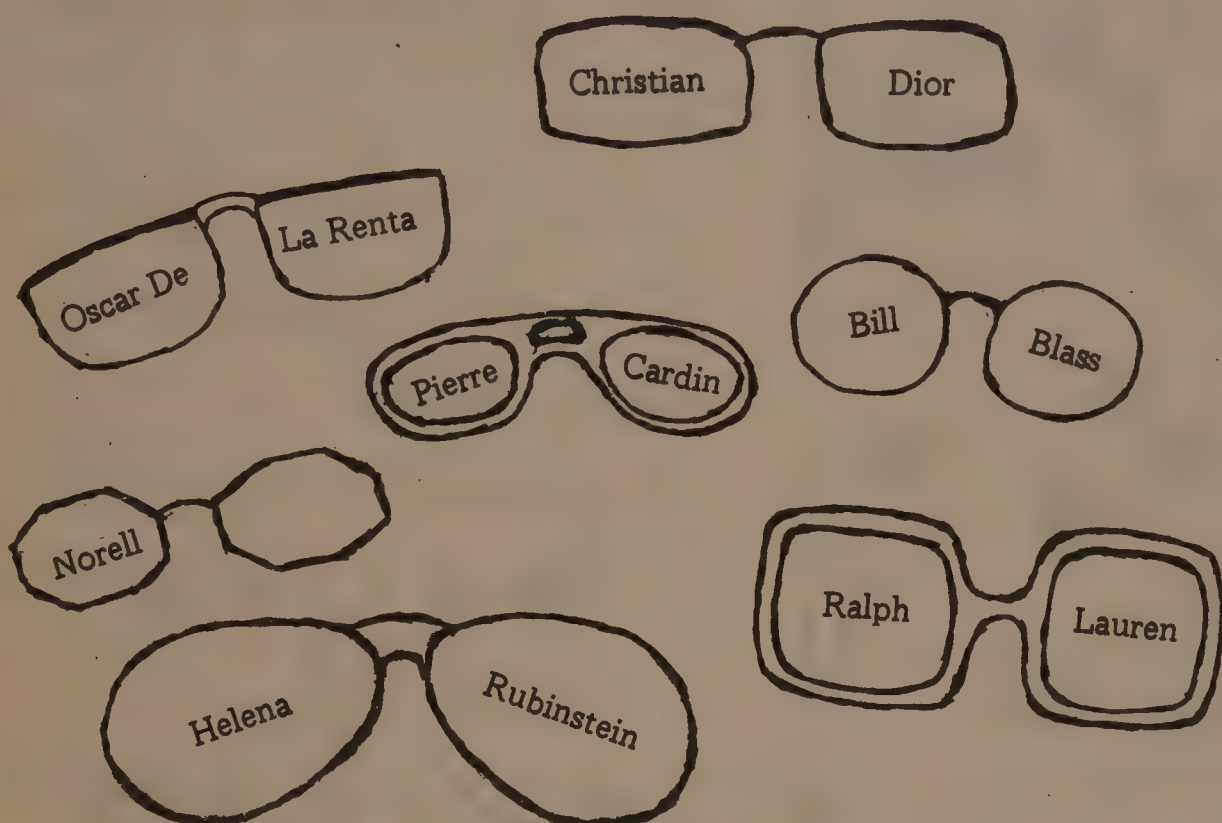
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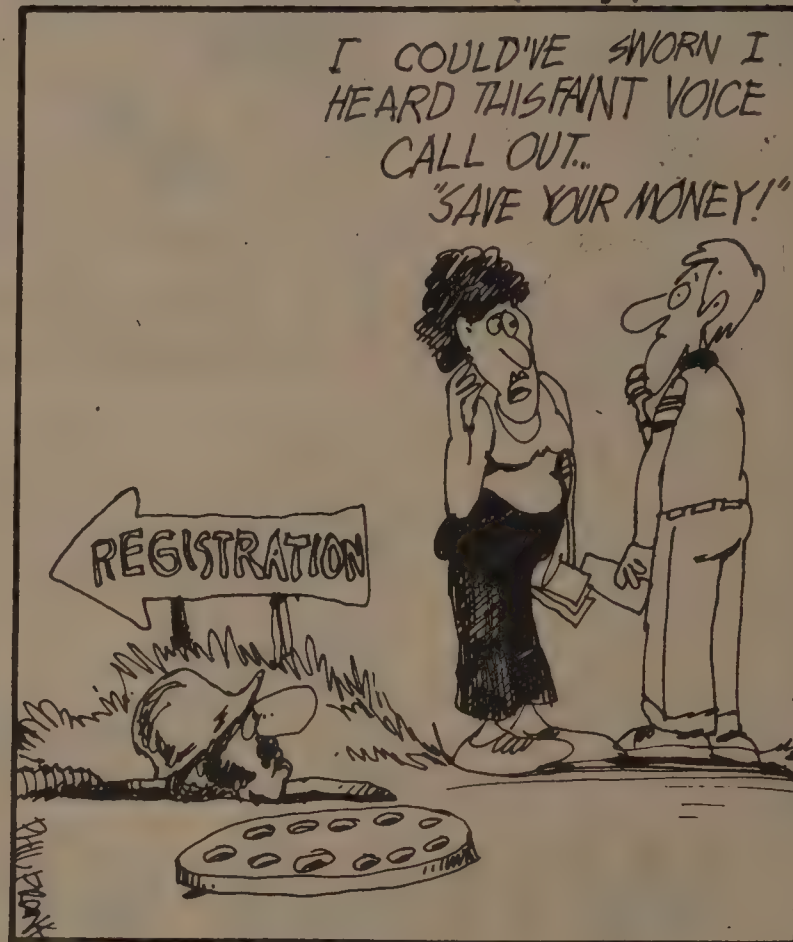
CHARLES CROWLEY'S NEW

206 College St.
Open Mon.-Sat. 8 A.M.-5 P.M.
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LSAT Applications

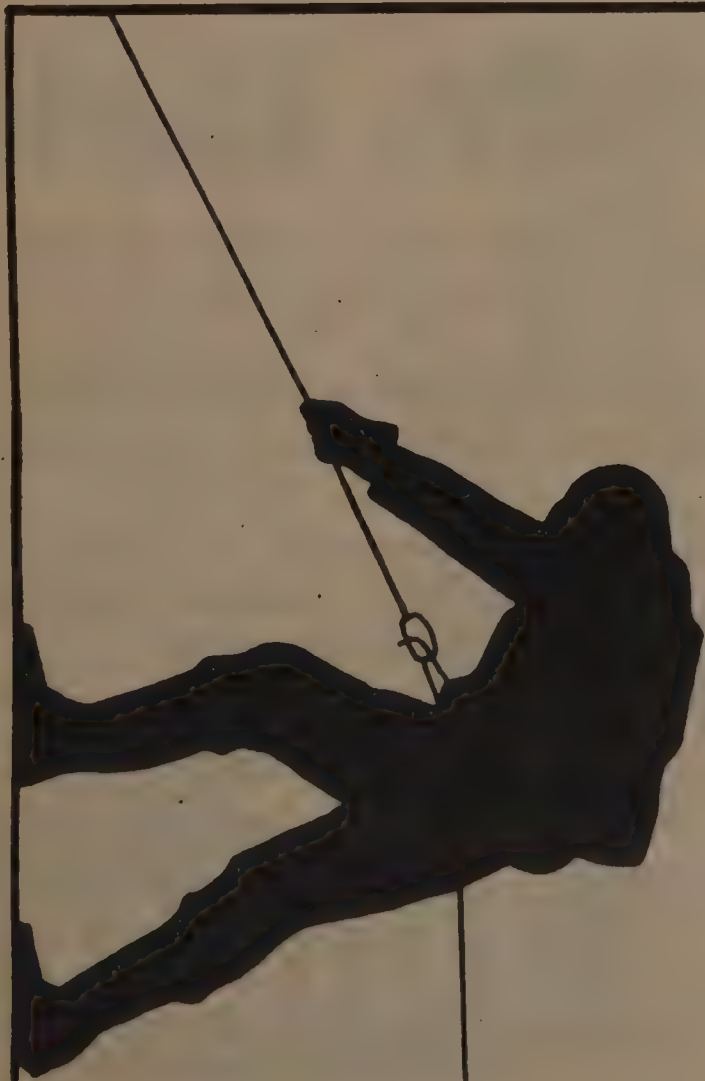
Sept. 8 is the deadline for the October LSAT. Application blanks can be obtained from the Department of Political Science, 201A Old Mill or from a Pre-Law Advisor. These are Professors Stanfield (sociology), Clark (English), Stoler (economics), Rosenbloom (political science). Professors Sher (philosophy) and Hoffman (political science) are in the process of joining this group. It is highly recommended that you contact any one of the above.

FRANKLY SPEAKINGby phil frank



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Testing for Tay-Sachs

Tay-Sachs Disease is a genetic disorder that kills infants by slowly destroying their nervous systems.

Here are some facts about Tay-Sachs Disease:

- 1) It is untreatable and always fatal by 3-5 years of age.
- 2) The affected child will appear normal until about 4-8 months, when retardation begins.
- 3) The child loses all abilities - to sit, to crawl, to eat, to smile, to live.
- 4) One in thirty Jews (particularly if descended from Central and Eastern European families) is a carrier of Tay-Sachs. Carriers are perfectly normal, healthy individuals.
- 5) Only couples where both husband and wife are carriers are at risk for producing Tay-Sachs children. With these couples, the risk of having a Tay-Sachs child

is 25% with each pregnancy.

6) Because of recent medical breakthroughs, all carriers can now be detected through a simple, accurate and inexpensive blood test.

7) It is also now possible to make a diagnosis of Tay-Sachs Disease in the fetus early in pregnancy. This means that Tay-Sachs is preventable.

The Vermont Tay-Sachs Disease Prevention Program will hold a screening on Sunday, September 25, 1977 from 10:00 a.m. to 4:00 p.m. at the Vermont-New Hampshire Red Cross Blood Center, 32 North Prospect Street, Burlington. All Jews between the ages of 18 and 40 should make an effort to attend. Appointments are appreciated but not necessary. Call 863-1101 for appointment or more information.

Study Abroad

All students interested in studying abroad should note that a Study Abroad Program is being set up this year in the Living/Learning Center to help prepare students for their time abroad. The five areas will be self-awareness, contemporary American Society, knowledge of the place being visited, culture shock, and finally planning for the experience of travelling abroad. If interested, contact

Michael Cohen (656-4260), D building L/L for more information.

UVM Golf

Any student interested in trying out for the UVM Golf team should sign up at the Athletic Office in room 201. Talk to Mrs. Sue Gilmond.



SNACK BARS

Between meals and for meals, stop in at one of SAGA's three snack bars. Have a bagel and cream cheese, a dinner special, or try the 'Sunrise Sandwich' before 10 a.m. at The Den in Billings Student Center. A great place to munch and lunch.

And for a munched out night... check out Walter's or Wright Snack Bar. For convenience, you might want to purchase an extra book of five cent coupons so you'll always have the exact fare.

STORES

Fresh vegetables, cereals, soups, cookies, PB & J, canned goods, cheese, dried fruit, yogurt, tea, cocoa, and other grocery products. Stock your shelves at The Christie Store and The Living/Learning Store.

...and for elegant dining

REDSTONE STATION

Saturday night at Wright zing down the Redstone Station tracks into a plump, juicy steak, London Broil, or fish that falls deliciously from the bone. The Station features entertainment, salad bar, and a host of desserts. Indulge... for 21 coupons.

WHITE MOUSE

This full-waited restaurant dons a touch of elegance Sunday night in Harris-Millis. Bring a bottle of wine. Help yourself to the abundant salad bar, then sit back and listen to the live music in this homey, candlelight restaurant. For friends, couples, or a switch from the weekly routine... only 25 coupons. Call 656-3867 for reservations

saga

1977 & 1978

SPECIAL SERVICES

BOX LUNCHESES are available from your dining hall manager. If you need a portable meal, check it out.

VEGETARIAN DISHES are served along with regular meals to accommodate the herbivores among us.

CATERING... perhaps your floor, your dorm, a club you've joined, or even a personal party needs a luncheon spread, an easy brunch, or a fancy dinner. Whatever your desire, SAGA will work with you to meet your party needs. See your dining hall manager.

SPECIAL DIET? With the approval of the University Health Service, SAGA will tailor a special diet to meet your requirements.

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SERVICE DIRECTORY

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Simpson	656-3234
Wright	656-2189
Marsh	656-2902
Harris-Millis	656-3867
Living/	
Learning	656-4299
Given	656-2569
Food Service	
Director	656-3177
Coupon Bank	656-3155
The Den	656-2058

...FEEL FREE TO GIVE US YOUR QUESTIONS AND COMMENTS

Hours

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dinner-Sunday thru Thursday

SIMPSON

breakfast } open daily
lunch }
dinner }

MARSH

dinner-Monday thru Thursday

HARRIS-MILLIS

breakfast-Monday thru Friday
lunch-daily
dinner-Monday thru Saturday

LIVING/LEARNING

breakfast } open daily
lunch }
dinner }

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CATAMOUNT DEN

daily except for Saturday

GIVEN CAFETERIA

Monday thru Friday

WALTER'S

Every day until midnight

THE WHITE MOUSE

Sunday evenings at Harris-Millis

REDSTONE STATION

Saturday evenings at Wright

WRIGHT SNACK BAR

Sunday thru Thursday

WRIGHT/SUPERSIDE

dinner Monday thru Thursday

LIVING/LEARNING STORE

Monday thru Friday

REDSTONE STORE

Monday thru Friday

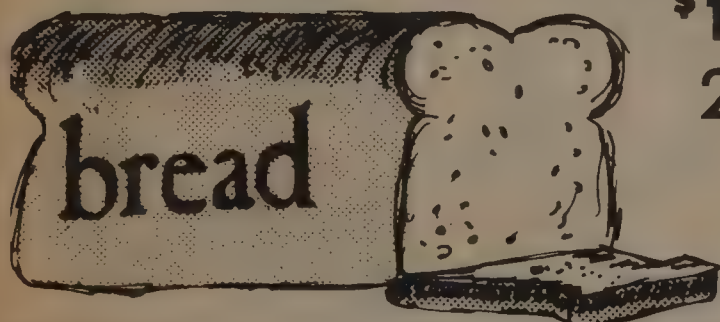
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2 LOAVES OF
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SUGAR

18¢ for 5 lbs.
max. 10 lbs.



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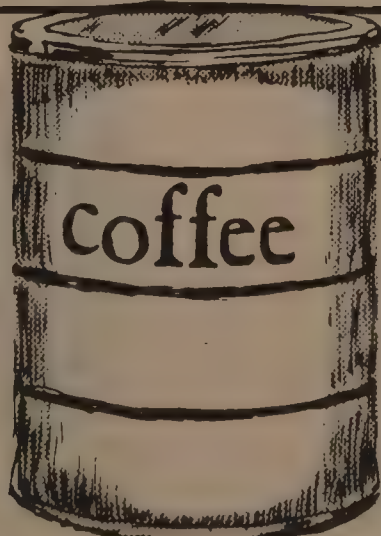
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25¢ for 5 lbs.
limit 10 lbs.

**Purchase
\$75 or more...**

COFFEE

15¢ for 2 pounds
limit 2 pounds



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A78X13 plus 33" F.E.T.

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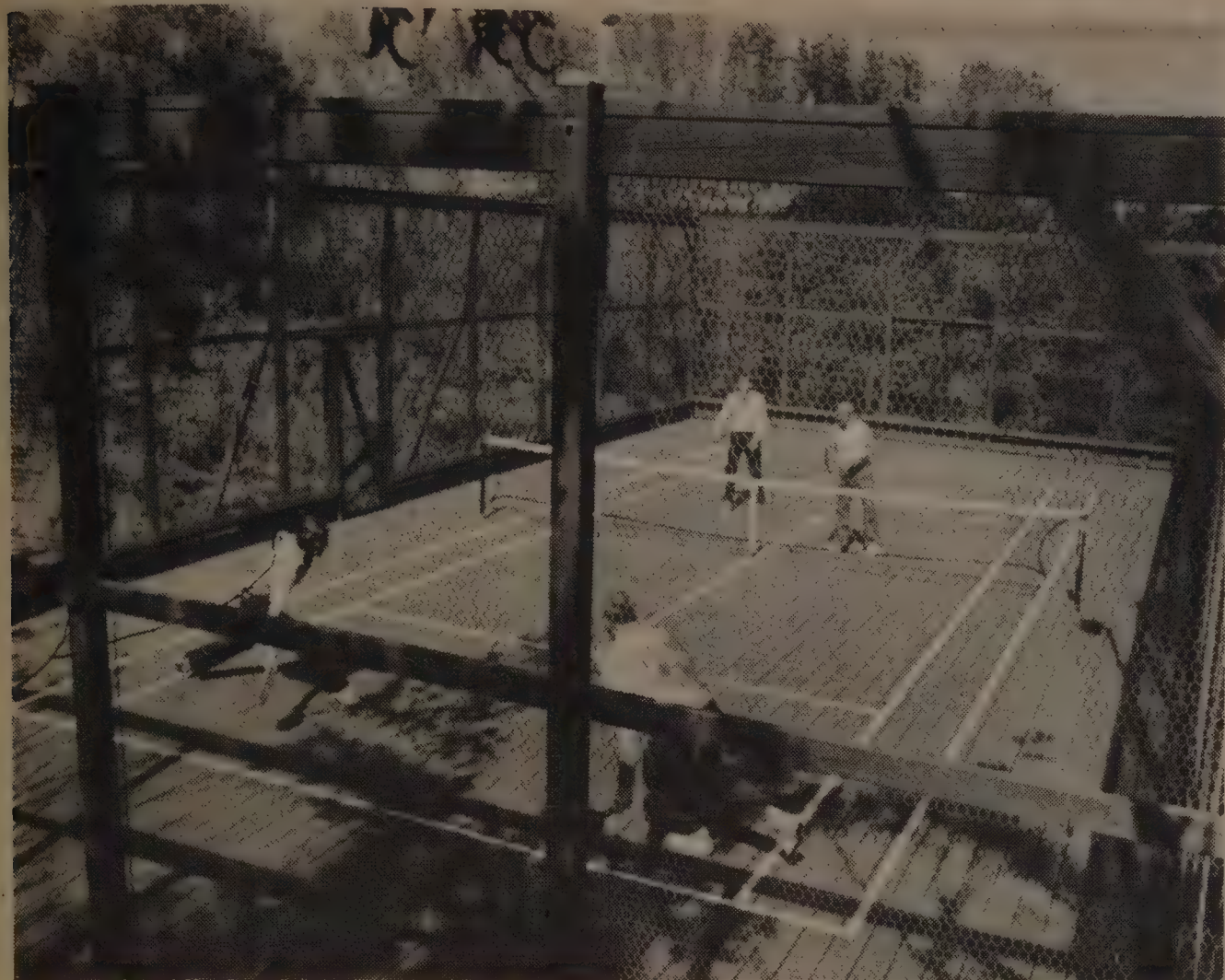
A78-13 Blackwall. Plus
\$1.72 F.E.T. and old tire.
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SIZE	PRICE	F.E.T.	SIZE	PRICE	F.E.T.
A78-13	\$20.00	\$1.72	G78-14	\$32.00	\$2.53
B78-13	23.00	1.82	H78-14	32.00	2.73
C78-14	23.00	2.01	G78-15	32.00	2.59
D78-14	29.00	2.09	H78-15	32.00	2.79
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F78-14	29.00	2.37			

All prices plus tax and old tire.

WHITE-
WALLS
ADD \$2

Goss Tire & Service Center
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Platform Tennis at UVM

The sport of platform tennis is again available to UVM students as a credit course this Fall. The physical education department offered three sessions of seven weeks each last year, and it is expected that an increasingly larger number of students will sign up again this year for this fast growing national sport. While credit is given for the course, there is a modest fee charged since the

two paddle tennis courts are public and the pro who teaches the course is not on the UVM staff. The clinic is under the direction of Mrs. Jean Selvig, a teacher of tennis and paddle in the New Jersey area and also winner of the National Senior Women's Paddle Championship in 1973 and 1976.

The courts are available to all UVM students at a special rate of \$6.00 per court hour. Balls

are available and paddles may be either purchased or rented at the office for 50 cents. The Paddle Tennis Club of Burlington is located next to Lakeside Tennis in South Burlington, behind the

Olde Board Restaurant and the Grandway Shopping area on Shelburne road. For further information or to make reservations telephone 863-4278.

Fulbright-Hays Program

The 1978-79 competition for grants for graduate study abroad offered under the Mutual Educational Exchange Program (Fulbright-Hays) and by foreign governments, universities and private donors will close shortly. Most of the grants offered provide round-trip transportation, tuition, and maintenance for one academic

year; a few provide international travel only or a stipend intended as a partial grant-in-aid.

Candidates must be U.S. citizens at the time of application, hold a bachelor's degree or its equivalent by the beginning date of the grant, have language ability commensurate with the demands of the

proposed study projects, and good health.

Application forms and further information for students currently enrolled in programs at UVM may be obtained from Ralph Swenson in the Graduate College Dean's Office, 335 Waterman. The deadline for filing applications on this campus is October 15.

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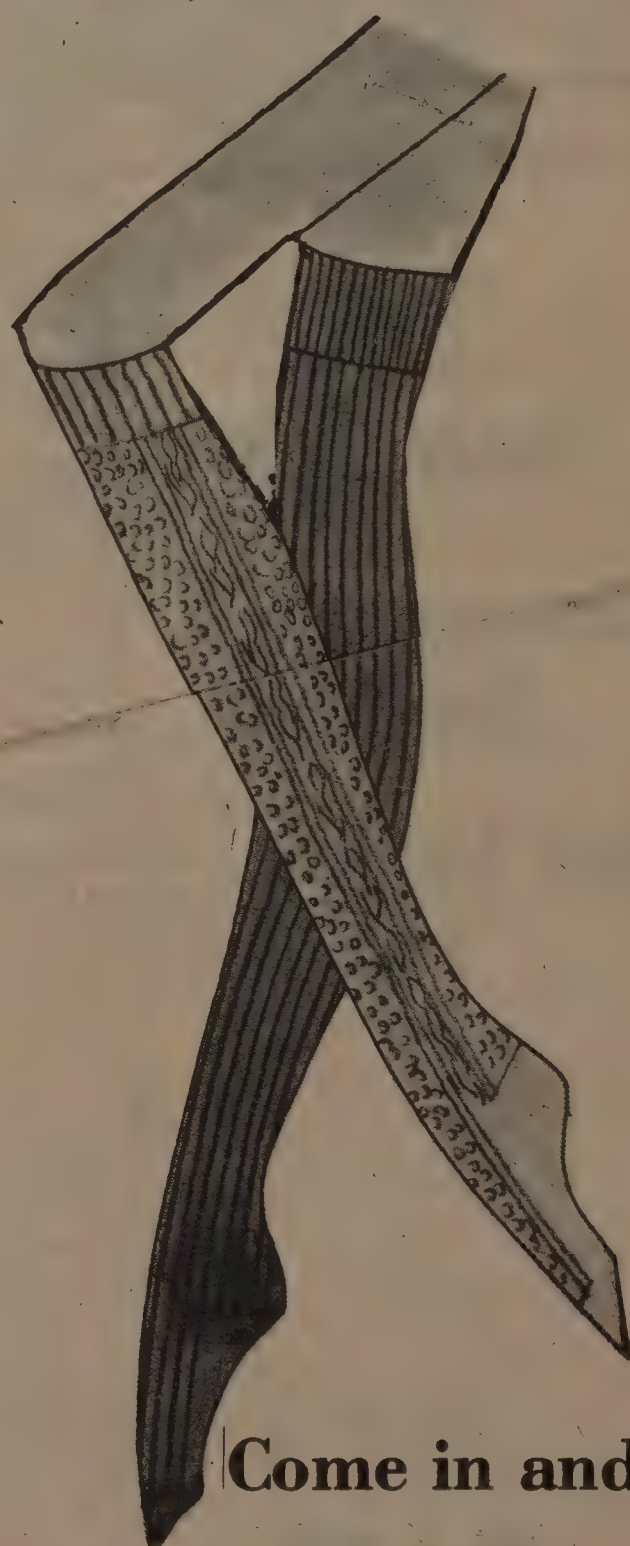


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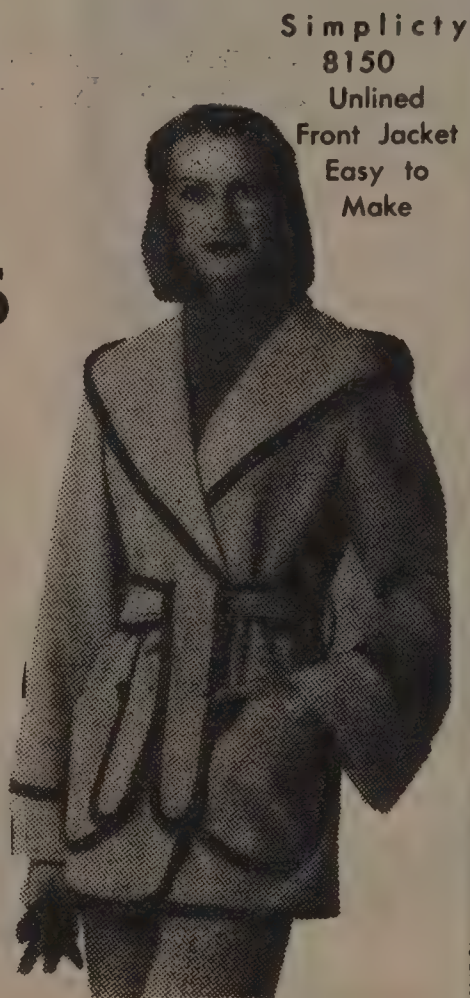
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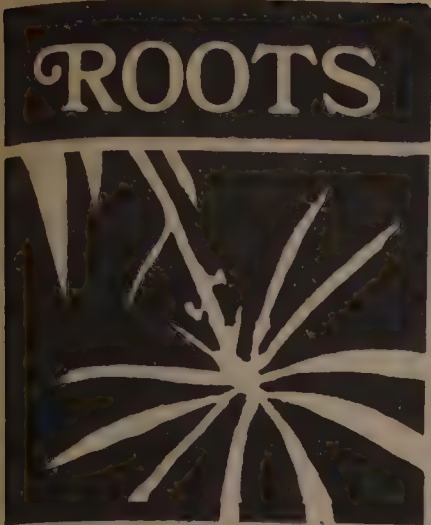
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658-4220

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Burlington.

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Spider Plant

The spider, or airplane, plant is distinguished by its long narrow green and white-striped leaves which generate shoots or runners. The fountain-like growth of this plant makes it especially decorative for hanging.

Spider plants survive well under average conditions: semi-sunny placement, moderate temperature, humidity, watering, and misting. The spider plant is a hardy grower, as indicated by the runners which grow out of the center of a cluster of leaves.

The runners grow up to two feet in length and eventually foster small white flowers, followed by new plants — offsets or rosettes — which are miniatures of the mother plant.

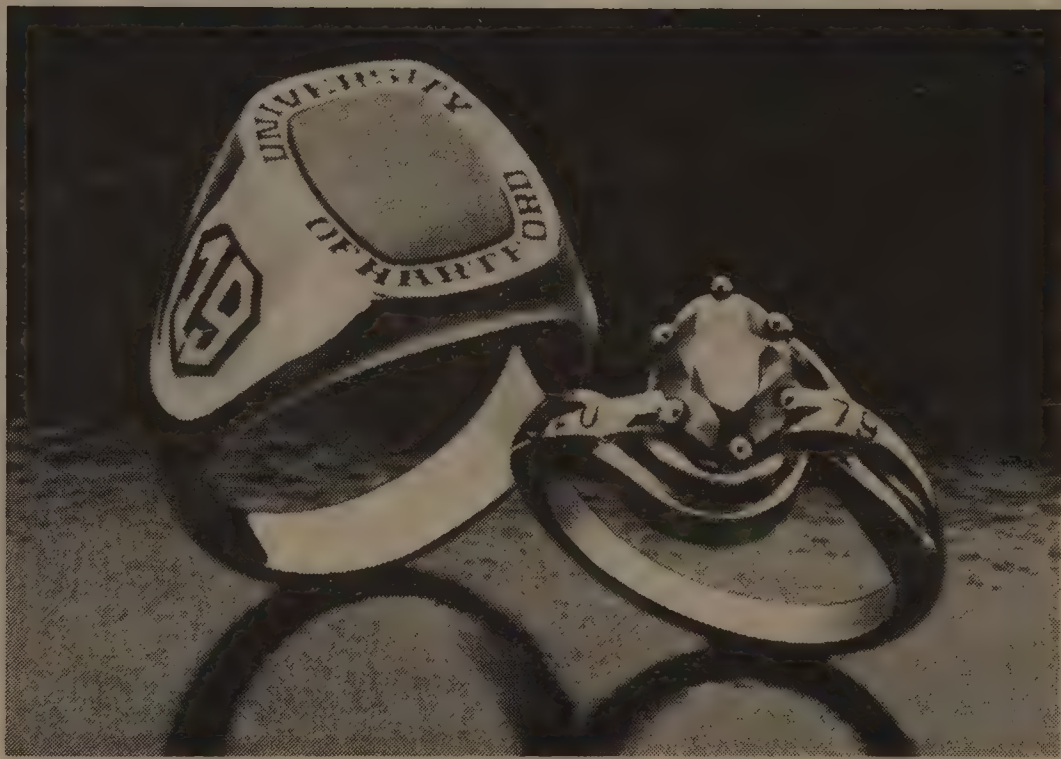
Be careful of over-watering; the leaves will yellow and go limp if they have gotten too much water. Slightly browned edges, however, are caused by the plant crowding itself, causing leaves to touch one another. This is not harmful to the overall health of the plant; you can eliminate the discolored leaves by cutting them diagonally to conform to their natural shape.

To propagate spider plants, merely cut a rosette just above where it meets the runner and place the rosette on top of a pot of soil. Secure it to the soil by placing a pin through the middle and then water slowly and thoroughly. Keep the soil soaked for about two weeks and then water more moderately.

Who's Coming to Dinner?

Guess Who's Coming to Dinner is sponsored by the Women of UVM and IRA, the Inter-residence Association. This year it is being held during the week of October 2nd thru October 9th. Faculty and staff are asked to host students in their homes for an evening meal or family activity that week. The Women of UVM and IRA committees will meet to match hosts and students. The hosts will be notified and in turn contact the students, who will be their guests, to arrange a date and time as well as transportation. Sign-up forms are available at the main desks of the residence halls, the University Store, Billings Center and Waterman Information Office. Deadline is Sept. 14th, so sign up soon.

IF YOU'RE DEAD-SET AGAINST A KNUCKLE-BUSTER,* SEE ARTCARVED'S NEW FASHION COLLECTION.



NEW FOR MEN. We're introducing three Fashion College Rings for men that make a new college jewelry statement. They're bold, contemporary designs that go with today's lifestyles.

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COME TO *P.S. Knuckle-busters are our thing, too. We've got one of the biggest selections of traditional oval rings and we love them. If tradition is your way, see our collection.

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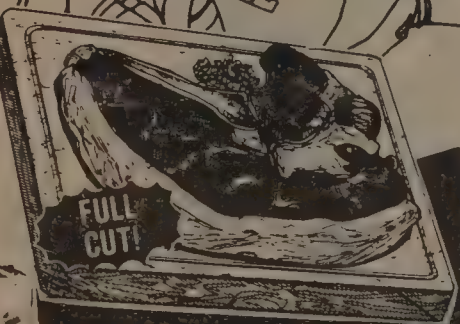
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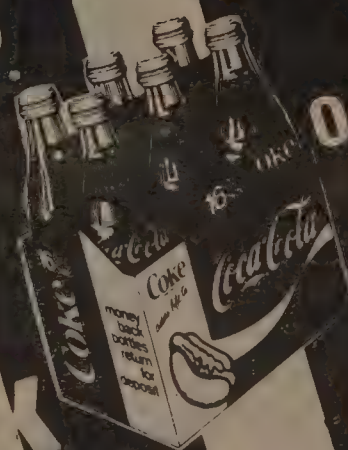
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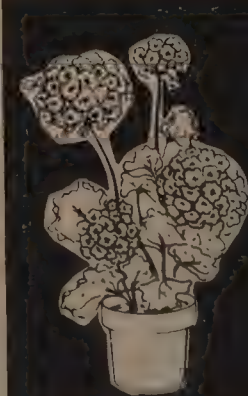
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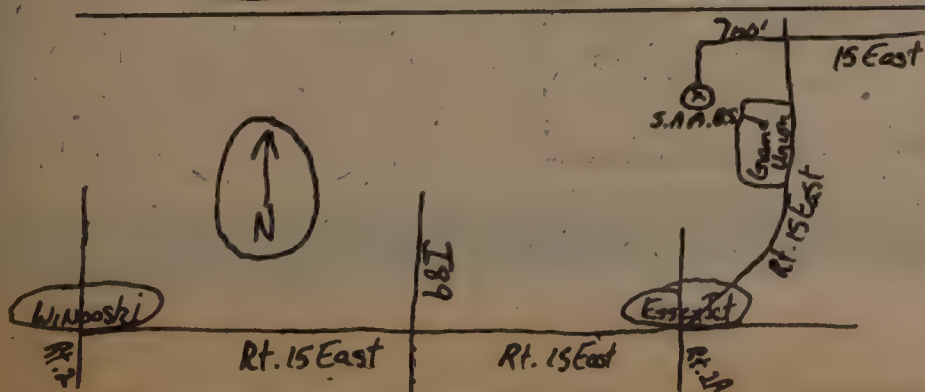
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